









Clarendon Press Series

THE PHILOLOGY  
OF THE  
ENGLISH TONGUE

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## · PREFACE TO THE FIRST EDITION.

PHILOLOGY may be described as a science of language based upon the comparison of languages. It is the aim of Philology to order the study of language upon principles indicated by language itself, so that each part and function shall have its true and natural place assigned to it, according to the order, relation, and proportion dictated by the nature of language. What the nature of language is, can be ascertained only by a wide comparison of languages taken at various stages of development. Such a work is to be performed, not by any one man, but by the co-operation of many : and many have now been co-operating for three quarters of a century past, and sending in from every land their contributions towards it.

In this newly gotten knowledge of human language there is matter for educational use. The relations of language to culture are so intimate that what betters our knowledge of the one should improve the process of the other. It is an open question, in what way the lessons of language may best be converted to the purpose of education ; but there is one fault which might at least be somewhat mended :—our knowledge of language has been too broken and divided : we have most of us known one language best vernacularly, and another best grammatically. Something would be gained if our cultivation of language could be rather more centred upon the mother tongue, so that our vernacular and our philological acquirements might more effectually support one another. The lessons of philology would be taught more thoroughly, as well as more conveniently, if the materials for the instruction were supplied by the mother tongue. The effect of philological study is to quicken the perception of analogy between languages ; and this advantage would be more immediate in its

returns if our philology were more based on the mother tongue. Nothing would put the learner so readily or so implicitly in possession of all the essence of philological gains; nothing would be of such good practical avail whenever the knowledge of one language was needed to bear upon the acquisition of another. Were the English language studied philologically, the faculty of acquiring other languages would be more generally an English faculty.

There are two chief ways of entering upon a scientific study. One is by the way of Principles, and the other is by the way of Elements. If the learner approaches Philology by the way of principles, it is necessary that the principles should be familiarised to him by the aid of examples and illustrations drawn from various languages. Each of the methods excels in its own peculiar way; and the excellence of this method is, that the subject is presented with the greatest fullness and totality of effect—as a mountain is most imposing to the view on its most precipitous side. . . .

The other method is by the examination of a single language; and here the course of treatment follows the order of natural growth, introducing the principles in an occasional and incidental manner, just as they happen to be called for in the course of the investigation. If the object-language be the learner's own vernacular, this course will be something like climbing a mountain by the side where the slope is easiest. When this path is chosen, the complete and compact view of principles as a whole will be deferred until such time as the learner shall have reached them severally by means of facts which lie within his own experience. It is upon this, which may be called the Elementary method, that the present manual has been constructed; the aim of which has been to find a path through most familiar ground up to philological principles.

It was assumed at starting that the English language would furnish examples of all that is most typical in human speech, and it has been the reward of the labourer in this instance that his anticipation of the fecundity of his material has been most abundantly and even unexpectedly verified.

The excellent verbal Index is the work of H. N. Harvey, Esq., of the Ordnance Survey Office, Southampton; and while it is the most valuable addition that this handbook could have received, it is by me still more highly esteemed as a new token of an old friendship.

WHATLEY RECTORY, *July*, 1871.

## PREFACE TO THE THIRD EDITION.

ANY one who has considered the extensive range and the manifold complexities of the English language, will not marvel if a describer of it has still found room for improvement, even in a Third Edition. Apt illustrations cannot always be caught when required, they must be waited for. Some such have been secured in the interval since the Second Edition, and have taken their place in the text. Also many little points of arrangement and proportion have received their due attention. Diminutives are treated more fully. Some remarks upon Adjectives of Vogue, incidentally sprinkled, have been collected into one place. But these improvements never alter the plan, and often they do but fill it out. Not only is the original framework left intact;—it is lifted into higher relief. Such is plainly the effect where the number of verbal examples has been increased. For the consequent expansion of the Word-Index, I have again to record my hearty thanks as twice before.

Some petty changes are for economy of space and compactness of view. When an English word is mated with a remoter word unlabelled, that word is generally of the language which gives note to the Section. Thus, in '*main* mægen,' p. 299 [p. 309 in this edition], the heading indicates that the unlabelled mægen is Saxon. If this is not perfectly carried out, the exceptions are such as to cause no uncertainty. The oft-repeated names,

Chaucer, Spenser, Shakspeare, Milton, Tennyson, are frequently indicated by abbreviations which speak for themselves.

In the Verbal Index some further progress has been made in distinguishing classes of words by diversities of type. The Index of Subjects has been considerably enlarged, and I hope it will be found serviceable for occasions of reference. But at the same time I wish to say that the book was cast as a whole, and that as a whole it is commended to the student's attention;—because an adequate notion of the English language is not to be acquired from this or that interesting particular, nor from any number of such; but only from a resolute endeavour to apprehend the language in its living unity, as well in the rich and almost endless variety of its parts and functions, as also in the admirable freedom and simplicity of its action.

MALTRY, *July 2, 1879.*

## PREFACE TO THE FOURTH EDITION.

THIS Fourth Edition ought to shew considerable improvement; if it does not, I shall be chargeable with having made a poor use of my opportunities. For either through the kindness of friends or by the attractions of the book itself, I have been favoured with a wealth of suggestion and contribution, which has given me the more pleasure as it has been almost entirely spontaneous. Mr. Mayhew sent me his annotations, a considerable series, which have been of great service to me. To him I owe many good hints, and he has read over a large part of the proofs. Mr. Plummer sent me a choice little collection of notes, some of which are embodied with acknowledgment, others without. From Professor John W. Hales, of King's College, London, I received advice and criticism which added the force of recognized

authority to intrinsic excellence. The friends and correspondents to whom I have been indebted for occasional help in this or former editions are too numerous to rehearse; of these I will only name Dr. Geddes, the Principal of the University of Aberdeen, who furnished me with a highly interesting particular in Scottish philology.

Besides these, I have to acknowledge a liberal and a most disinterested contribution, which must have a paragraph to itself. The Third Edition had not long appeared when Mr. Abijah Murray, a gentleman who was at that time an entire stranger to me, sent me from Edinburgh an almost complete parallel statement of Scottish forms and examples, by means of which I have been enabled to bring this edition distinctly nearer to a condition of harmony with its title. I had always been sensible that the book was deficient in regard to the Anglian element, that early national speech which in our history and literature has the priority, a dialect gifted with lyric touch and crowned with romantic fame, a dialect upon which Englishmen look with pride as upon a charming and universally admired sister;—without this kindred branch any philological description of the English Tongue must be fragmentary and imperfect.

It has been the aim of the present revision to attain such completeness as belongs to a Handbook, and with this view insertions have been made wherever they appeared requisite, while to balance these and keep the book within compass the pruning-knife has been freely applied; but some special parts have been rewritten. These occur chiefly in the Chapter on the Verbs and that on the Numerals, and in the Section on the Gender of Substantives.

I am again indebted to the untiring kindness and patience of my friend Mr. H. N. Harvey, for a revision of the Verbal Index.

SWANSWICK RECTORY, *August* 1887.





# CONTENTS.

	PAGE
HISTORIC SKETCH OF THE RISE AND FORMATION OF THE ENGLISH LANGUAGE . . . . .	1
§ 1. External Relations . . . . .	2
§ 2. Domestic Relations . . . . .	17
§ 3. Influence of the Church on the Language . . . . .	23
§ 4. Characteristics of Anglo-Saxon . . . . .	30
§ 5. Effects of the Norman Conquest . . . . .	40
§ 6. Literature of the Transition. First Period . . . . .	44
§ 7. Triumph of French . . . . .	53
§ 8. Literature of the Transition. Second Period . . . . .	57
§ 9. King's English . . . . .	68
§ 10. Bilingualism of King's English . . . . .	82
§ 11. Conclusion . . . . .	89
CHAPTER I. On the English Alphabet . . . . .	97
Roman and Runic Characters . . . . .	99
Irish, Saxon, Black Letter, &c. . . . .	106
The Vowel Names . . . . .	107
The Vowel Functions . . . . .	112
Of the Ablaut . . . . .	124
Of the Umlaut . . . . .	126
The Consonants . . . . .	129
CHAPTER II. Spelling and Pronunciation . . . . .	144
Modifications of Saxon Orthography . . . . .	147
Orthography of the French element . . . . .	153
Recent Diphthongs . . . . .	168
§ Appendix on Spelling Reform . . . . .	179
CHAPTER III. Of Interjections . . . . .	188
1. Natural Interjections . . . . .	191
2. Historical Interjections . . . . .	198

	PAGE
CHAPTER IV. Of the Parts of Speech . . . . .	206
CHAPTER V. Of Presentive and Symbolic Words, and of Inflections . . . . .	220
CHAPTER VI. The Verbal Group . . . . .	256
The Expression of Time. . . . .	260
The Expression of Personal Relations . . . . .	261
1. Strong Verbs . . . . .	263
The Six Ablaut Groups . . . . .	280
The Præterito-Præsentia . . . . .	283
The Substantive Verb . . . . .	289
The Symbol Verb . . . . .	291
2. Weak Verbs . . . . .	294
Verb-Making . . . . .	300
CHAPTER VII. The Noun Group . . . . .	305
1. Of the Substantive . . . . .	306
Saxon Substantival Forms . . . . .	307
French Substantival Forms . . . . .	320
Latin Substantival Forms . . . . .	340
Greek Substantival Forms . . . . .	347
Curt and Familiar Forms . . . . .	352
Diminutives. . . . .	358
Inflection of Substantives . . . . .	363
Gender of Substantives . . . . .	369
Concluding Observations . . . . .	373
2. Of the Adjective . . . . .	374
Saxon Adjectival Forms . . . . .	376
French Adjectival Forms . . . . .	387
Latin Adjectival Forms . . . . .	394
Greek Adjectival Forms . . . . .	400
Comparison of Adjectives . . . . .	401
Adjectival Currency . . . . .	404
Adjectival Morphology . . . . .	410
3. Of the Adverb . . . . .	413
(1) The Flat Adverb . . . . .	415
(2) The Flexional Adverb . . . . .	419
(3) The Phrasal Adverb . . . . .	426

CHAPTER VIII. The Numerals . . . . .	435
Comparative View . . . . .	436
The Decimal Basis . . . . .	438
Grammatical . . . . .	441
CHAPTER IX. The Pronoun Group . . . . .	444
1. Substantival Pronouns . . . . .	447
The Personal Pronouns . . . . .	447
The Ancient Demonstrative <i>so</i> . . . . .	455
Interrogatives and Relatives . . . . .	456
The Indefinite Pronouns . . . . .	458
2. Adjectival Pronouns . . . . .	462
The Possessive Pronouns . . . . .	463
The Demonstratives, the Definite Article, and the New Personal Pronouns . . . . .	466
Interrogatives and Relatives . . . . .	471
Adjectival Indefinites . . . . .	472
3. Adverbial Pronouns . . . . .	477
Flat Pronoun-Adverbs . . . . .	477
Flexional Pronoun-Adverbs . . . . .	488
Phrasal Pronoun-Adverbs . . . . .	489
CHAPTER X. Of Prepositions . . . . .	493
Flat Prepositions . . . . .	493
Flexional Prepositions . . . . .	500
Phrasal Prepositions . . . . .	501
CHAPTER XI. Of Conjunctions . . . . .	505
CHAPTER XII. Of Syntax . . . . .	519
1. Flat or Collocative Syntax . . . . .	520
The Flat Infinitive . . . . .	532
2. Syntax of Flexion . . . . .	534
Nounal and Pronounal . . . . .	535
Verbal . . . . .	540
The Flexional Infinitive . . . . .	543
3. Syntax by Symbolic Words . . . . .	550
The Explicit Verb . . . . .	550
The Explicit Noun . . . . .	559
The Phrasal Infinitive . . . . .	562
Concluding Remarks . . . . .	564

	PAGE
CHAPTER XIII. Of Compounds . . . . .	568
1. Compounds of the First Order . . . . .	571
Of Particle-Composition . . . . .	577
Prefixes Saxon . . . . .	577
Prefixes French . . . . .	582
Prefixes Latin . . . . .	584
Prefixes Greek . . . . .	586
2. Compounds of the Second Order . . . . .	588
3. Compounds of the Third Order . . . . .	591
§ A General Conclusion . . . . .	593
CHAPTER XIV. Of Prosody, or the Musical Element in Speech . . . . .	595
1. Of Sound as an Illustrative Agency . . . . .	598
2. Of Sound as a Formative Agency . . . . .	613
3. Of Sound as an Instinctive Object of Attraction and Delight . . . . .	620
§ Colophon of the Origin of Language . . . . .	642
INDEX I OF LETTERS, SYLLABLES, WORDS, and PHRASES . . . . .	649
INDEX II OF SUBJECTS and AUTHORS . . . . .	710
INDEX III OF DATED SPECIMENS OF ENGLISH . . . . .	723



HISTORIC SKETCH  
OF THE RISE AND FORMATION  
OF THE  
ENGLISH LANGUAGE.

1. THE Philology of a language includes all that is meant by its Grammar, and yet it is at the same time a distinct study. This difference hinges upon the point of view from which the language is contemplated. In grammar the view is confined to the particular language, while in philology the language is considered in regard to its external relations. In grammar we seek rules for the regulation of domestic usage: in philology we seek principles to explain the habits of speech. Further, the rules of grammar are justified by reference to the logical sense: the laws of philology have to be established by external comparison and induction. Thus grammar is a local and internal study of language: philology is outward and (in its tendency) universal.

This outward look of philology takes two principal directions. In the first place it will lead us to enquire into the earlier habits of the particular language, that we may be able to trace by what process of development it reached its present condition. This is the historical aspect.

of philology. In the second place, it will lead us to seek further historical knowledge with a view to the comparison of our language with other languages, in order that we may be able to discover principles of development and structure, and base the framework of our particular language as far as possible upon lines which are common to many languages, with the ultimate aim of seeking that which is universal and essential to all.

The position which our language assumes in the comparative scheme, is remarkable and peculiar. Starting as one of the purest and least mixed of languages, it has come to be the most composite in the world. And the peculiar greatness of the English language is inseparable from this characteristic. Languages there may be which surpass ours in this or that quality, but there is none which unites in itself so many great qualities, none in which functions so diverse and various harmoniously cooperate, none which displays so full a compass of the powers and faculties of human speech.

The details of this statement will occupy the twelve chapters below:—but first I will endeavour to indicate the historical events which prepared for the English language its remarkable career; and this calls for an Introductory discourse.

### § 1. *External Relations.*

2. The English is one of the languages of the great Indo-European (or Aryan) family, the members of which have been traced across the double continent of Asia and Europe through the Sanskrit, Persian, Greek, Latin, Slavonic, Gothic, and Keltic languages. In order to illustrate the right of our

English language to a place in this series, it will suffice to exhibit a few proofs of definite relationship between our language on the one hand, and the classical languages of Greece and Italy on the other. The readiest illustration of this is to be found in the Transition of Consonants. When the same words appear under altered forms in different members of the same family of languages, the diversity of form is found to have a regular method and analogy. Such an analogy has been established between the varying consonants which hold analogous positions in cognate languages, and their variation has been reduced to rule by the German philologist Jacob Grimm. He has founded the law of Consonantal Transition, or consonantal equivalents.

A homely example may put the reader in possession of the nature of this law. When a Welshman speaks English in Shakspeare he often substitutes *p* for *b*, as Fluellen in *Henry V*, v. 1: 'Pragging knave, Pistoll, which you and yourself and all the world know to be no petter than a fellow, looke you now, of no merits: hee is come to me, and prings me pread and sault yesterday, looke you, and bid me eate my leeke,' &c. The Welsh parson, Sir Hugh Evans, in *Merry Wives*, puts *t* for *d*: 'It were a goot motion'—'The tevil and his tam'—and 'worts' for words, as:

EVANS. Pauca verba; (Sir *John*) good worts.

FALSTAFFE. Good worts? good cabidge.

Likewise *f* for *v*: 'It is that ferry person for all the orld'; and 'fidelicet' for 'videlicet'—'I most fehemently desire you,' &c.

3. This familiar illustration has lost some of its force since the time of Shakspeare, and yet a recent traveller in North Wales saw a railway truck at Conway on which some Welsh porter had chalked 'Chester goots.' This variation, at



which we smile as a provincial peculiarity, offers an easy clue to a universal law of phonetic transition.

This law is not confined to one country or to one family of languages. The Semitic family, which is the great contrast to the Indo-European, follows the same path in the phonetic variations of its dialects. Between the Hebrew and Chaldee there is a well-marked interchange of *z* and *d*; while a third dialect, the Phœnician, seems to have put a *τ* for *z* (*ts*). The Hebrew pronoun for *this* is *zeh*, but in Chaldee it becomes *di*: the Hebrew word for *male* is *zakar*, but in Chaldee it appears as *dekar*; the Hebrew verb to *sacrifice* is *zavach*, but in Chaldee it is *devach*. If we compare Hebrew with the third dialect, we get *τ* for *z*. The Hebrew word for *rock* is *zoor* or *tsoor*, after which a famous Phœnician city seated on a rock was called *Zōr*, as it is always called in the Old Testament; but this word sounded in Greek ears from Phœnician mouths so as to cause them to write it *Túpos*, *Tyrus*, whence we have the name *Tyrè*. It is to this sort of play upon the gamut or scale of consonants, a play which is kept up between kindred dialects, that Grimm, when he had reduced it to a law, gave the name of *Lautverschiebung*, Sound-shifting, Consonantal Transition, reciprocity of consonants.

As, on the one hand, we find this reciprocity where we find cognate dialects; so, on the other, if we can establish the fact that there is or has been such a consonantal reciprocity between two languages, we have obtained the strongest proof of their relationship. There are traces of this kind between the English on the one hand and the Classical languages on the other.

4. We suppose the reader is familiar with the twofold division of the Mute consonants into lip, tooth, and throat consonants in the one direction, and into thin, middle, and

aspirate consonants in the other direction. If not, he should learn this little table by heart, before he proceeds a step further. Learn it by rote, both ways, both horizontally and vertically.

LIP (Labial).		TOOTH (Dental).	THROAT (Guttural).	
<i>Thin</i>	p	t	c=k	<i>Tenues</i>
<i>Medial</i>	b	d	g	<i>Mediae</i>
<i>Aspirate</i>	f	p=ð=th	h (Saxon).	<i>Aspiratae</i>

By means of this classification of the Mutes we are able to demonstrate a law of transition between English and the Classical languages. We find instances of words, for example, which begin with a Thin consonant in Greek or Latin or both, and the same word is found in English or its cognate dialects beginning with an Aspirate. Thus, if the Latin or Greek word begins with p, the English word begins with f. Examples: *πῦρ* and *fire*: *πρό, πρώτος, primus*, compared with the Saxon words *FRUMA, FREM*, with the modern preposition *from*, which is of the same root and original sense with *for, fore, forth*: *πῶλος, pullus*, with *foal, filly*: *pellis* with *fell*: *πύξ, pugnus*, with *fist*: *πατήρ, pater*, with *father*: *πέντε* with *five*, German *fünf*: *πούς, pes*, with *foot*: *pecus* with *fec*: *piscis* with *fish*: *πλέκω* with *flax*.

5. If the Classical word begins with an Aspirate, the English word begins with a Medial: for example, the Greek Φ or Latin F is found responsive to the English B. Thus, *φηγός, fagus*, and *beech*; *φύω, fui*, and *be*; *φρατρία, frater*, and *brother*; *φέρω, fero*, and *bear*. The Greek Θ by the same rule responds to the English D; as in *θήρ* and *deer*; *θυγάτηρ* and *daughter*; *θύρα* and *door*.

If the Greek or Latin has the Medial, the English should have the thin: that is to say, a Classic Δ or D should corre-

spond to our English *τ*. So it does in *δάκρυ*, and *tear*: *δίος*, **duo**, and. *two*: *δέκα*, **decem**, and *ten*: *δέμω*, **domus**, and *timbran*, the Saxon verb for building: *δρῦς*, and *tree*: **dingua**, archaic Latin for *lingua*, and *tongue*. These, and all such illustrations, may be summarised for convenience sake in the following mnemonic formula:—

M	T	A
T	A	M

where the initial letters of Thins, Medials, and Aspirates are bracketed together, so as to represent the order of transition as between the Classical word and the English. The vowel *e* may be mentally supplied so as to suggest a Greek word *μετά* and an English word *tame*.

In the use of this scheme, we will suppose the student to be enquiring after the Greek and Latin analogues to the English word *kind*. This word begins with a Tenuis or thin consonant, and thus directs us to the letter *τ* in the English word *Tame*. Over this *τ* we find in the Greek line an *μ*, and by this we are taught that the Medial of *κ*, which is *g* (see Table, 4), will be the corresponding initial in Greek and Latin. Thus we are directed to *γενος* and **genus** as the analogues of *kin* and *kind*. The same process will lead from *knee* to *γονυ* and **genu**, from *ken* and *know* to *γινώσκω*.

**16.** These examples will satisfy the reader that here we have traces of a regular law, and that our language is of one and the same strain with the Greek and Latin—that is to say, it is one of the Indo-European family.

It will be easy to discover examples which seem to lie outside the above analogy. One important cause of unformability is the introduction of foreign words. There is also a certain amount of accidental disturbance. Casualties

happen to words as to all mortal products : and in the course of time their forms get defaced. The German language offers many examples of this. If we want to understand the fundamental analogies which existed between English and German, we must go to the oldest form of German, because through vagaries of orthography and mixture of dialects, the Modern German is not always a true representative of High Dutch.

7. But if such a relation as that which is condensed in the above mnemonic is clearly established as existing between the Classical languages on the one hand, and the Gothic on the other; much more distinctly and largely may it be shewn that a like relation exists internally between the two main subdivisions of the Gothic family. These two parts are the High Dutch and the Low Dutch. The Modern or New High Dutch is what we now call 'German,' the great literary language of Central Europe, inaugurated by Luther in his translation of the Bible. Behind this great modern speech we have two receding stages of its earlier forms, the Middle High Dutch or the language of the Epic of the Nibelungen, and the Old High Dutch or the language of the Scripture paraphrasts Otfrid and Notker. The *Alt-Hoch-Deutsch* goes back to the ninth century; the *Mittel-Hoch-Deutsch* goes back to the thirteenth; and the *Neu-Hoch-Deutsch* dates from the Reformation of the sixteenth century. This is the High Dutch division of the Gothic languages.

Round about these, in a broken curve, are found the representatives\* of the Low Dutch family. Their earliest literary traces go back to the fourth century, and appear in the villages of Dacia, in lands which slope to the Danube; where the country is by foreigners called Wallachia. It is from this region that we have the *Moesogothic Gospels*

and other relics of the planting of Christianity. But the greatest body of the Low Dutch is to the north and west of Germany. Along the shores of the Baltic, and far inland, where High Dutch is established in the educated ranks, the mass of the folk speak Low Dutch, which locally passes by the name of Platt-Deutsch. The kingdom of the Netherlands, where it is a truly national speech, the speech of all ranks of the community—the kingdom of Belgium, where, under the name of Flemish, it is striving for recognition, and has gained a place in literature through the pen of Hendrik Conscience—the old district of the Hanseatic cities, the Lower Elbe, Hamburgh, Lübeck, Bremen,—all this is Nieder-Deutsch, Low Dutch.

8. To this family belongs the English language in respect of that which is the oldest and most material part of it. It has received so many additions from other sources, and has worked them up with so much individuality of effect, as to have in fact produced a new language, and a language which, from external circumstances, seems likely to become the parent of a new strain of languages. But all the outgrowth and accretion of the English language clusters round a Low Dutch centre.

The general characteristics of Low Dutch mark also the languages of Scandinavia, but the latter have very strong individualising features of their own, such as the post-positive article, and a form for the passive verb. The post-positive article is highly curious. In modern Danish or Swedish *skov* signifies *wood* (shaw), and *træ* signifies *tree*. But if you want to say *the wood, the tree*, you suffix syllables to the nouns, which have the effect of the Definite article: *skoven*, the wood; *træet*, the tree; *Juletræet*, the Christmas tree.

9. The possession of a form for the Passive is hardly less

remarkable, when we consider that the Gothic languages in general make the Passive, as we do in English, by the aid of the verb *to be*. Active *to love*, passive *to be loved*. But the Scandinavian dialects just add an *s* to the Active, and that makes it Passive. This *s* is a relic of an old reflexive pronoun, so that it is most like the French habit of getting a sort of a Passive by prefixing the Reflexive pronoun *se*. Thus in French *marier* is *to marry* (active), of parents who marry their children; but using *to marry* in the sense of to get married or to be married, you say *se marier*. Examples of the Danish passive form :

ACTIVE.	PASSIVE.
at give, <i>to give</i>	at gives, <i>to be given</i>
at elske, <i>to love</i>	at elsker, <i>to be loved</i>
at finde, <i>to find</i>	at findes, <i>to be found</i>
at faae, <i>to get</i>	at faaes, <i>to be gotten</i>
at drive, <i>to drive</i>	at drives, <i>to be driven</i>

There is only one other language of this great family that has preserved any traces of a passive verb, and that is the Mœsogothic. Here the form was far more elaborate than in the Scandinavian dialects, but it was already far gone towards dissolution at the date of the extant writings. But though such features as a passive form, and a post-positive article, have a strong characterising effect, they do not take languages out of those lines of classification which separate the High from the Low Dutch. Between the Icelandic speech on the one side, and the Mœsogothic on the other, lies the straggling position of the Low Dutch half of the Gothic family. Of all this irregular area there is one part which has especially the character of a termination, or natural extremity. It is the country of Friesland, which is remarkable for retentiveness of archaism and diversity of dialect.

10. The consonantal variations between the High Dutch on the one hand; and the Low Dutch on the other, may be symbolised by writing the German word *famt* over the English word *tame*, thus—

f	a	m	t
t	a	m	e

In this mnemonic, the final *e* of *tame* is there merely to make an English word of it, in order to indicate that the symbols, *τ*, *α*, *μ*, in this place, are doing duty for the English group, that is, the Low Dutch group, in the comparison; while the letters *f*, *a*, *m*, *t*, which form a German word, represent the High Dutch side of the comparison. The combination of *f**a* is useful as a reminder that in High Dutch the sibilant *f* or *z* is the substitute for an aspirated dental (such as our *th*) which that language does not possess.

The action of this law is most readily exhibited with the dentals, because in these we can employ modern German as the representative of High Dutch. The first group illustrates the law that where the Low Dutch has a Tenuis, the High Dutch has an Aspirate (or the sibilant which supplies their want of a dental aspirate), and this law is represented by the formula.

---

Θ

T

---

N.H.D.  
or GERMAN.

MÆSOGOTHIC.

ENGLISH.

*Sehn*  
*Ziel*  
*Zimmer*

**Taihun**  
**Til**  
**Timr**

Ten  
Till (*prep.*)  
Timber

Zünden	<b>Tindan</b>	Tinder
Ziehen	<b>Tiuhan</b>	Téon (A.S.)
Zeng	<b>Tau</b>	Toy
Zunge	<b>Tuggo</b>	Tongue
Zahn	<b>Tunthus</b>	Tooth
Zwei	<b>Twai</b>	Two
Zähre	<b>Tagr</b>	Tear
Zeichen	<b>Taikns</b>	Token
Zeuren	<b>Tairan</b>	Tear

The second group shews that where the Low Dutch has an aspirate the High Dutch has a medial, and this is represented by the formula

M

A

N.H.D. or GERMAN.	MÆSOGOTHIC.	ENGLISH.
Drei	<b>Threis</b>	Three
Das	<b>Thata</b>	That
Du, Dich	<b>Thu, Thuk</b>	Thou, Thee
Denken	<b>Thagkjan</b>	Think
Doch	<b>Thuh</b>	Though
Dulden	<b>Thulan</b>	Thole
Den	<b>Thaim</b>	Them
Durch	<b>Thairh</b>	Through
Durst	<b>Thaurstei</b>	Thirst
Dann	<b>Than</b>	Then
Dank	<b>Thagks</b>	Thank
Dürfen	<b>Thaurban</b>	þearfan (A.S.)

The third formula represents the law that where the Low Dutch has a medial the High Dutch has a tenuis:

T

M



N.H.D. or GERMAN.	MÆSOGOTHIC.	ENGLISH.
Tag	Dags	Day
Teil	Dails	Deal
Tal	Dal	Dale
Taub	Daubs	Deaf
Tochter	Dauhtar	Daughter
Taufen	Daupjan	Dip
Tor	Daur	Door
Tob	Dauthus	Death
Tat	Deds	Deed
Tragen	Dragen	Drag
Treiben	Dreiban	Drive
Trinken	Drigkjan	Drink
Teig	Daigs	Dough

11. But when we apply the scheme to the labials and gutturals, we can no longer take modern German as a representative of High Dutch. In the letters of these organs (P and K) it has admitted so much of Low Dutch, that we are obliged to seek examples from the pure Old High Dutch of the Frankish Empire. Both in the labials and in the gutturals, our medial corresponds to High German tenuis, as represented by the mnemonic formula.

ℒ

M

O. H. GERMAN.	MÆSOGOTHIC.	ENGLISH.
Brechan	Brikan	Break
Bruodar	Bropar	Brother
Beran	Bairan	Bear
Rast	Gasts	Guest *
Rot	Gup	God

By the above lists it is made plain that the Mæsogothic sides with the English or Low Dutch, as against the German or High Dutch.

12. Thus far the examples are all based on initial letters : it will be well to shew like analogies in the middle and end

of words. The comparison shall be confined to English and German, as being that which will be most generally useful and convenient. The mnemonic  $\left\{ \begin{smallmatrix} \text{sa} & \text{m} & \text{t} \\ & \text{t} & \text{a} & \text{me} \end{smallmatrix} \right\}$  continues to mark the path of the Lautverschiebung between German and English; that is to say—i. where English has a Tenuis, German has an Aspirate (or a sibilant for lack of *th*); ii. where English has an Aspirate, German has a Medial; iii. where English has a Medial, German has a Tenuis. Thus:—

i. $\left\{ \begin{smallmatrix} \text{Sa} \\ \text{T} \end{smallmatrix} \right\}$		ii. $\left\{ \begin{smallmatrix} \text{M} \\ \text{A} \end{smallmatrix} \right\}$		iii. $\left\{ \begin{smallmatrix} \text{T} \\ \text{Me} \end{smallmatrix} \right\}$	
es	it	Erde	earth	Bett	bed
Loos	lot	beide	both	Brot	bread
Fuß	foot	Lieb	léoð (A. S.)	Blut	blood
groß	great	Heide	heath	gut	good
Haß	hate	Widder	wether	laut	loud
heiß	hot	Eid	oath	Wut	wood (mad)
lauf	leap	Laub	leaf	Ort	ord (A. S.)
Hauf	heap	Leben	life	Reiter	rider
Wasser	water	Liebe	love	Seite	side
Nessel	nettle	Lieb	lief	Wort	word
Malz	malt	Habicht	hafoc (A. S.)	Grde	edge
Herz	heart			Stoppel	stubble
Netz	net			Krippe	crib
Hitze	heat				

In broad and general outline Grimm's Law may be tabulated as follows:—

	LABIALS.			DENTALS.			GUTTURALS.		
Classic and Sanskrit	M	T	A	M	T	A	M	T	A
	b	p	f	d	t	th	g	k	ch
High Dutch (German)	A	M	T	sA	M	T	A	M	T
	f	b	p	(th)s	d	t	ch	g	k
Low Dutch (English)	T	A	M	T	A	M	T	A	M
	p	f	b	t	th	d	k	h	g

It is upon these phonetic laws that the science of Etymology

is founded, and it is by them primarily that the Comparative Study of Language is secured against uncertainty.

13. The historical evidence for the affinities of our language would be far less perfect than it is, but for the early cultivation which Christianity has occasioned. To this cause we trace the preservation of the oldest literary records of our family of languages. In the fourth century Scripture was translated into Mœsogothic; in the seventh century Anglo-Saxon began to be cultivated by means of Christianity, and during five centuries were produced those writings which have partly survived. The spread of Christianity northwards caused the Norsk Sagas to be committed to writing in the eleventh and twelfth centuries. Literary culture has been transplanted from the old into the midst of the young and rising peoples of the world, and so it has come to pass that among the nations which have sprung into existence since Christianity, a better record of primitive language has been preserved. Hence the striking fact that we can trace the written history of our English language within this island for the space of twelve hundred years. Christianity was the cause of its early cultivation; and this has made it possible for us to follow back the traces of our language into a far higher relative antiquity than that in which the languages of Greece and Rome first emerge into historic view.

14. This has been the case generally with the Christian nations of the world. Their literature begins with their conversion; and but for that event it would have been long delayed. The rude tribes of the distant islands have now, by means of the missionaries, the best books of the world translated into their own tongues; and this at a stage of their existence in which they could not of themselves produce a written record. How carefully the Mœsogothic language was considered and adapted to the expression of

Scripture, becomes manifest to the philological student, when he examines those precious relics of the fourth century which bear the name of Ulfilas. Here we often meet the very words with which we are so familiar in our English Bible, but linked together by a flexional structure that finds no parallel short of Sanskrit. This is the oldest book we can go back to, as written in a language like our own. It has therefore a national interest for us; but apart from this, it has a nobility and grandeur all its own, being one of the finest specimens of ancient language. It is by this, and this alone, that we are able to realise to how high a pitch of inflection the speech of our own race was once carried. Inflections which in German, or even in Anglo-Saxon, are but fragmentarily preserved, like relics of an expiring fashion, are there seen standing forth in all their archaic rigidity and polysyllabicity.

15. In the subjoined Lord's Prayer the English is a little distorted to make it a verbal guide to the Mœsogothic words.

### THE LORD'S PRAYER

From the MÆSOGOTHIC VERSION of ULFILAS; made about A.D. 365.

**Aiwaggelyo thairh Matthaiu, vi.**

*Gospel through Matthew.*

**Atta unsar thu in himinam**

*Father our thou in heavens*

**Weihnai namo thein**

*Be-hallowed name thine*

**Kwimai thiudinassus theins**

*Come kingdom thine*

**Wairthai wilja theins, swē in himina yah ana airthai**

*Be-done will thine as in heaven also on earth*

**Hlaif unsarana thana sinteinan gif uns himma daga**

*Loaf our the continuous give us this day.*

**Yah aflet uns thatei skulans siyaima**

*And off-let us that-which owing we-be*

**Swaswe yah weis afletam thaim skulam unsaraim**

*'So-as also we off-let those debtors ours*

**Yah ni briggais uns in fraistubnyai**

*And not bring us in temptation*

**Ak lausei uns af thamma ubilin**

*But loose us of the evil*

**Unte theina ist thiudangardi**

*For thine is kingdom*

**Yah mahts Yah wulthus**

*And might And glory*

**In aiwins. Amen.**

*To eternities. Amen.*

16. The Low Dutch family of languages falls into two natural divisions, the Southern or Teutonic Platt-Deutsch, and the Northern or Scandinavian. It was at the point of junction between these halves—at the neck of the Danish peninsula, along the banks of the Elbe, and along the south-west coasts of the Baltic—that our continental progenitors lived and spoke.

17. The Saxons were a border people, and spoke a Low Dutch strongly impregnated with Scandinavian associations. But the more we go back into the elder forms on either side, the more does it seem to come out clear, that our mother tongue is, in fundamentals, to be identified with the Platt-Deutsch, the dialect of the Hanseatic cities, the dialect which has been erected into a national language in that which we call the Dutch, as spoken in the kingdom of the Netherlands. The people of Bremen call their dialect Nieder Sächsisch, i.e. Lowland Saxon; and the genuine original 'Saxony' of European history was in this part, namely, the middle and lower district of the Elbe. The name of 'Saxon' has always

adhered to our nation, though we have seemed almost as if we had been willing to divest ourselves of it. . We have called our country *England*, and our language *English*: yet our neighbours west and north, the Welsh and the Gael, have still called us Saxons, and our language Saxonish. . It has become the literary habit of recent times to use the term 'Saxon' as a distinction for the early period of our history and language and literature, and to reserve the term 'English' for the later period. There is some degree of literary impropriety in this, because the Saxons called their own language ENGLISC. On this ground some would use the term *English* for the whole extent of our insular language, which they would divide into Old English, Middle English, and New English. But on the whole, the terms already in use seem bolder, and more distinct. They enable us to distinguish between Saxon and Anglian; while they comprise the united nation under the compound term Anglo-Saxon. As expressive of the dominant power, it is not very irregular to call the whole period briefly 'Saxon.'

## § 2. *Domestic relations.*

18. We have no contemporary account of the Saxon colonisation. The story which Bæda gives us in the eighth century, is, that there were people from three tribes, Angles, Saxons, and Jutes. The latter were said to be still distinguishable in Kent and the Isle of Wight; but, except in this statement, we have lost all trace of the Jutes. The Angles and Saxons long stood apart and distinct from one another; they had each a country of their own. The Anglians occupied the north and east of England, and the Saxons the south and west. The line of Watling Street, running from London to Chester, may be taken as the boundary line

between these races, whom we shall sometimes speak of separately, and sometimes combine, according to prevalent usage, either under the joint name of Anglo-Saxons, or under the dominant name of Saxons.

When the Anglo-Saxons began to make themselves masters of this island, they found here a population which is known in history as the British race. This people spoke the language which is now represented by the Welsh. It was an ancient Keltic dialect somewhat tinged with Latin. The Britons had been in subjection to Roman dominion for a space of between three and four centuries. This would naturally have left a trace upon their language. And hence we find that of the words which the Saxons learnt from the Britons, some are undoubted Latin, others are doubtful whether they should be called Latin or Keltic. Of the first class are those elements of local nomenclature, *-chester*, from *castrum*, a fortified place—Saxon form, *CEASTER*: *street*, from *strata*, i.e. ‘via strata’ = a causeway—Saxon form, *STRÆT*. *PORT*, a word derived from the Latin *porta*, a gate, signified in Saxon times just ‘a town, a market-town’: this is the sense of it in such a compound as *Newport Pagnell*. *Wall*, Saxon *WEALL*, is through the same filtered process a descendant of the Latin *vallum*, a rampart: *mile*, Saxon *mīl*, from the Latin ‘*milia passuum*,’ a thousand paces, has lived through the ages to our day, and we are the only people of Western Europe who still make use of this Roman measure of distance. The French keep to their *league* (*lieue*), the measure which they had in use before the Romans troubled them, the old Keltic *leuca*. In Saxon poetry we find the old highways called by the suggestive name of *mīlpaðas*, the mile-paths. *CARCERN*, a prison, is the Latin *carcer*, with the Saxon word *ERN*, a building, mingled into the last syllable: *TIGOL*, a tile, is the Roman *tegula*. At this

time, too, we may have received the names of many plants and fruits, as *pyrige*, the pear, from Latin *pirus*. .

19. Many of the words which pertain to the personal and social comforts of life were in this manner learnt at second-hand from Roman culture : as *disc dish*; from his handing of which a royal officer all through the Saxon period bore the title of *dis þegn*, dish-thane.

When we consider that there was much originally in common between the Latin and the Keltic, it is no matter of surprise that after so long a period we should find it difficult to sift out with absolute distinctness the words which are due to the British<sup>1</sup>. The most certain are those names of rivers and mountains, and some elements in the names of ancient towns, which have been handed on from Keltic times to ours. Thus the river-name *Avon* is unquestionably British, and it is the common noun for river in Wales to this day. So again perhaps with regard to that large class of river-names which may be merely variations of the one name *Isca*—*Usk*, *Ux*, *Wis-* (in *Wisbech*), *Axe*, *Exe*, *Esk* (in the *Lothians*):—all these are probably connected with old Irish *usce*, water, which is found in *usquebaugh*, our *whiskey*, lit. ‘water of life.’ There are however, on our map, a great many names of rivers and cities and mountains, of which, though so precise an account cannot be rendered, it is generally concluded that they are British—because they run back historically into the time when British was prevalent—because they are not Saxon—because, in short, they cannot otherwise be accounted for. Such are, *Thames*, *Tamar*, *Frome*, *Derwent*, *Trent*, *Tweed*, *Severn*, and the bulk of our river-names.

20. The same may be said of the oldest town-names, and some names of districts. The first syllable in *Winchester* appears, through the Latin form of *Venta*, to have been the

<sup>1</sup> See Skeat's Dictionary under the words *cock* (5), *maim*.



same as the Welsh *gwent*, a plain or open country. The first syllable in *Manchester* is probably the old Keltic *man*, place; just as it probably is in the archaic name for Bath, *Ake-man-chester*. *York* is so called from the Keltic river-name *Eure*; from 'an elder form of which came the old Latin form of the city-name *Ebur-acum*. But often where the sense cannot be so plainly traced, we acquiesce in the opinion that names are British, because their place in history seems to require it. Such are, for instance, *Kent*, *London*, *Gloucester*.

We will add a few words that have a fair Keltic reputation, *bran*, *clout*, *coracle*, *crag*, *crook*, *crowd* (fiddle), *crumpet*, *down*, *flimsy*, *hog*, *lawn* (grass), *maggot*.

It is very probable that a few Keltic words are still living on among us in the popular names of wild plants. The *cockle* of our corn-fields has been with great reason attributed to the Britons. The Saxon form is *coccel*, but the word is not found in the kindred dialects. This is the more remarkable, because most of the tree and plant names are common to us with the German, Dutch, Danish, &c. The words *alder*, *apple*, *ash*, *aspen*, *beam*, *bean*, *beech*, *bere*, *birch*, *bloom*, *blossom*, *bramble*, *clover*, *corn*, *elm*, *flax*, *grass*, *holt*, *leek*, *lime*, *moss*, *nightshade*, *oak*, *radish*, *reed*, *root*, *rye*, *shaw*, *thistle*, *thorn*, *tree*, *waybread*, *weed*, *wheat*, *wood*, *wormwood*, *wort*, *yarrow*, *yew*,—are more or less common to the cognate languages. This is not the case with *cockle*, and therefore it may perhaps be British. *Whin* also is British, but *gorse* *GORST* is Saxon. The terms *husk*, *haw*, are Saxon; but *pod* is probably British, and more certainly *cod*, a word that merits a special remark. In Anglo-Saxon times *cod* meant a bag, a purse or wallet<sup>1</sup>. Thence it was applied

<sup>1</sup> See a spirited passage in the Saxon Chronicle of Peterborough, A.D. 1131, and my note there.

to the seed-bags of plants, as *pease-cod*. This seems to, be the Welsh *cwd*. The puff-ball is in Welsh *cwd-y-mwg*, bag of smoke. Owen Pughe quotes this Welsh adage:— ‘Egor dy gwd pan gacch borchell,’ i. e. ‘Open thy bag when canst get a pig!’—an expression which for picturesqueness must be allowed the palm over our English proverb ‘Never say no to a good offer.’ What establishes the British origin of this word is the large connection it has in Welsh, and its appearance also in Brittany. Thus in Welsh there is the diminutive form *cydyn*, a little pouch, and the verb *cuddio*, to hide, with many allied words; in Breton there is *kôd*, pocket.

The compound *cock-boat* is probably a bilingual compound, of which the first part is the Welsh *cwch* boat, a word which has derivatives in Welsh.

*Bard* is unquestionably British, and so is *glen*, and likewise *flannel*; but then these made their entry later, and do not belong to the present subject, which is the early and immediate influence of the British on the Saxon.

21. We can never expect to know with anything like precision what were the relations of the British and Saxon languages to each other and to the Latin language, until each has been studied comparatively to a degree of exactness beyond anything which has yet been achieved. All the Gothic dialects must be taken into comparison on the one hand, and all the Celtic dialects on the other. The interesting question for us is—*How far the British population at large was Romanised?* Some think that habits of speaking Latin were almost universal, and they appeal to the rude inscribed stones of the earlier centuries which are found in Wales, and which are in a Latin base enough to be attributed to illiterate stonemasons. These stones are called in evidence to shew that a knowledge of Latin was diffused through the whole community. On this view, which receives support also from

the number of Latin words in Welsh, the arrival of the Saxons prevented this island from becoming the home of a Romanesque people like the French or Spanish.

**22.** The British language as now spoken in Wales is called, by those who speak it, *Cymraeg*; but the Anglo-Saxons called it *WYLSC*, and the people who spoke it they called *WEALAS*, i.e. strangers; this we have modernised into *Wales*. So the Germans of the continent called the Italian language *Welsch*, and their country *Welschland*. At various points on the frontiers of our race, we find them giving this name to the conterminous Romance-speaking people. This also explains the names of *Wallachia*, the *Walloon*s in Belgium, and the Canton *Wallis* in Switzerland. On this principle we called the Romanised Britons, and the Germans called the Italians, by the same name—Welsh. In Acts x. 1, where we read ‘Cornelius, a centurion of the band called the Italian band,’ Luther’s version has ‘Cornelius, ein Hauptmann von der Schaar, die da heisst die Welsche.’ The French, who were such unwelcome visitors and settlers in this country in the reign of Edward the Confessor, are called by the contemporary annalist ‘welisce men.’ When Edward himself came from the life of an exile in France, he was said by the chronicler to have come ‘hider to lande of weallande.’ It is the same word which forms the last syllable in *Cornwall*, for the Kelts who dwelt there were by the Saxons named the *WEALAS* of Kernyw.

The word in the singular was *WEALH*, feminine *WYLEN*; and it is an illustration of the servile condition to which the old inhabitants were reduced, that the words *WEALH* and *WYLEN* came to signify male and female slave.

§ 3. *Influence of the Church on the Language.*

23. About the year A. D. 600, Christianity began to be received by the Saxons. The Jutish kingdom of Kent was the first that received the Gospel, and the Church was supreme in Kent before Northumbria began to be converted. Yet the Anglian kingdom of Northumbria gained afterwards the leading position as a Christian nation in Saxondom; and being distinguished for learning and literature as well as for zeal, this people exerted a permanent influence on the national language. Intimately connected with this is the political supremacy which the northern kingdom enjoyed in this island for a hundred years. It is evident that there was great and substantial progress in religion, civilisation, and learning; of which fact the permanent memorial is the name and works of Bæda, who died in 735.

Canterbury was the metropolis of Christianity, but the kingdom of Northumbria was its most powerful seat. It was the attachment of this northern Church to the Roman interest that effectually put a stop to the progress of the Scotian discipline in this island. The power of this Anglian nation and the admiration she excited in her neighbours, caused them to emulate her example, to read her books, to form their language after hers, and to call it ENGLISC. The Angles first produced a cultivated book-speech, and they had the natural reward of inventors and pioneers, that of setting a name to their product. Of all the losses which are deplored by the investigator of the English language, there is none greater than this, that nearly the whole Anglian vernacular literature perished in the ravages of the Danes upon the Northumbrian monasteries. Of the existence of such a native literature there is no room for doubt. Bæda

tells us of such ; and he himself was occupied on a translation when he died. . Thus the obscure name of *Angle* emerged into celebrity, and furnished us with the comprehensive names of English and England, which have continued to designate our country, tongue, and nation. The name of England is confined by geographic limits ; but the name of ENGLISH has widened with the growing area of the countries, colonies and dependencies that are peopled or governed by the children of our tongue.

24. The extant works of Bæda are all in Latin, but they afford occasional glimpses of information about the spoken Englisc of his day. As for example, in the *Epistle to Ægberht*, he advises that prelate to make all his flock learn by heart the Creed and the Lord's Prayer. In Latin, if they understand it, by all means, says he,—but in their own tongue if they do not know Latin. Which, he adds, is not only the case with laity, but with clerks likewise and monks. And markedly insisting on his theme, as if even then the battle of the vernacular had to be fought, he goes on to give his reasons why he had often given copies of translations to folk that were no scholars, and many of them priests too.

One of his most interesting chapters is that in which he gives the traditional story of the vernacular poet Cædmon, who by divine inspiration was gifted with the power of song, for the express purpose of rendering the Scripture narratives into popular verse. The extant poems of the Creation and Fall, which are preserved in archaic Saxon verse, are attributed to this Cædmon ; and it is possible that some of them may be his work, having undergone in the process of copying a partial modification. We gather from the account in Bæda, that the practice of making ballads was in a high state of activity, and also that vernacular poetry was used as a vehicle of popular instruction in the seventh century in Northumbria.

And it is interesting to reflect that in all our island there is no district which to this day has an equal reputation for lyric poetry, whether we think of the mediæval ballads, or of Burns, or of the Minstrelsy of the Scottish Border.

25. It was in the monastery of Whitby, under the famous government of the abbess Hilda, that the first sacred poet of our race devoted his life to the vocation to which he had been mysteriously called. If something of the legendary hangs over his personal history, this only shews how strongly his poetry had stirred the imagination of his people. A nation that could believe their poet to be divinely called, was the nation to produce poets, and to elevate the genius of their language. Such was the Anglian kingdom of Northumbria, and here it was that our language first received high cultivation.

It is remarkable that, while the peoples of the southern and western and south-eastern parts of the kingdom continually called themselves Saxons (witness such local names as Wessex, Essex, Sussex, Middlesex), yet they never appear in any of their extant literature to call their language *Seaxisc*, but always *ENGLISC*<sup>1</sup>. The explanation of this must be sought, as I have already indicated, in that early leadership which was enjoyed by the kingdom of Northumbria in the seventh and eighth centuries. The title of *BRETWALDA* is assigned to several Northumbrian kings in succession. How high this title must have sounded in the ears of contemporaries may be imagined from the fact that it is after the same model as their name for the Almighty, *ALWALDA*, the All-wielding.

<sup>1</sup> Yet we find the Latin equivalent of *Seaxisc*, as in Asser's *Life of Alfred*, where the vernacular is called *Saxonica lingua*. Also in legal documents; Cod. Dipl. 241, 'in commune silfa q' nos saxonice in *gemennisse* dicimus.' Also in 833, 867.

**26.** The culture of Northumbria overlived the term of its political supremacy. For a century and a half the northern part of the island was distinguished by the growth of a native Christian literature, and of Christian art. Two names there are prominently associated with this Northumbrian school, which mark the extremities of the brightest part of its duration. The first is Benedict Biscop, an Anglian by birth, who made five visits to Rome, and founded the monastery of Wearmouth in 672. The other was Alcuin, by whose aid Charlemagne laid the foundations of learning in his vast dominions. Alcuin died in 805.

This new vernacular literature of Northumbria perished in the ravages of the Danes, and not enough remains to give an intimation of what is lost. Meantime, the old mythic songs still held their own in the south, where no strong growth of Christian literature appeared to contest the ground against them. But even these could not escape without some colouring from the new religion and its sacred literature, and before the end of the eighth century we see the poet of the *Beowulf* softening the heathendom of the ancient lays. Alfred was a lover of this old national poetry.

With the mention of Alfred's name, we enter upon a comparatively modern era of the language, and quit the obscurity of the pre-Danish period. Wessex, or the country of the West Saxons, becomes the arena of our narrative henceforth, and the Anglian does not claim notice again until the fourteenth century, when that dialect had shaped itself into a new and distinct national language for the kingdom of Scotland. Barbour in his poem of the *Bruce* determined the character of modern Scottish, and cast it in a permanent mould, just as his contemporary Chaucer did for our English language. Again, in the eighteenth century there was a brilliant revival of the Anglian dialect, out of which came the poetry

of Allan Ramsay and of Robert Burns, and the dialogues in 'braid Scots,' which so charmingly diversify the novels of Sir Walter Scott. It is odd that this language, which is Anglian tinged with Norsk, should have received the Keltic name of 'Scotch' from the Scotian dynasty which mounted the Anglian throne; and that in taking a modern name from its northern neighbours it should have furnished a geographical parallel to the adoption of the name of 'English' by the West Saxons.

27. Wessex had not been entirely destitute of Christian learning during the period of Northumbrian pre-eminence. Aldhelm is the first great name in southern literature. He died in A.D. 709. He is said to have composed popular hymns to drive out the old pagan songs, and William of Malmesbury relates that a song of Aldhelm's was still sung in his own time, that is to say, in the twelfth century. But though we can point to Aldhelm, and one or two other names of cultivated men in Wessex, they are exceptions to the general rudeness of that kingdom before Alfred's time. Wessex had been distinguished for its military rather than for its literary successes. Learning had resided northward. But in the ninth century a great revolution occurred. Northumbria and Mercia fell into the hands of the heathen Danes, and culture was obliterated in those parts which had hitherto been most enlightened. It was Alfred's first care, after he had won the security of his kingdom, to plant learning. We have it in his own words, that at his accession there were few south of Humber who could understand their ritual, or translate a letter from Latin into Englisce; 'and,' he adds, 'I ween there were not many beyond Humber'—pointing to the heathen darkness in which the north was then shrouded. •

. This famous passage occurs in a circular preface, addressed



to the several bishops, and serving as an introduction to Alfred's version of Gregory's *Cura Pastoralis* :—

DEOS HOC SCEAL TO WIOGORA  
CEASTRE.

THIS BOOK IS FOR WORCESTER.

Ælfred kyning hateð gretan Wærferð biscep his wordum luflice and freondlice; and ðe cyðan hateðæt me com swiðe oft ðn gemynd, hwelce wiotan iu wæron giond Angelcynn, ægðer ge godcundra hada ge woruldcundra; and hu gesæliglica tida ða wæron giond Angelcynn; and hu ða kyingas ðe ðone ðnwald hæfdon ðæs folces on ðam dagum Gode and his ærendwrecum hersumædon; and hie ægðer ge hiora sibbe ge hiora siodo ge hiora ðnweald innanbordes gehioldon, and eac út hiora eðel gerymdon; and hu him ða speow ægðer ge mid wige ge mid wisdom; and eac ða godcundan hadas hu giorne hie wæron ægðer ge ymb lare ge ymb liornunga, ge ymb ealle ða ðiowotdomas ðe hie Gode scoldon; and hu man utanbordes wisdom and lare hieder ðn lond sohte, and hu we hie nu sceoldon ute begietan gif we hie habban sceoldon. Swa clæne hio wæs oðfeallenu ðn Angelcynne ðæt swiðe feawa wæron behionan Humber ðe hiora ðeninga cuðen understandan ðn Englisc, oððe furðum æn ærendgewrit of Lædene ðn Englisc areccean; and ic wene ðæt noht monige begiondan Humber næren. Swa feawa hiora wæron ðæt ic furðum anne ænlepne ne mæg geðencean besuðan Temese ða ða ic to rice feng. Gode ælmihtegum sie ðone ðæt we nu ænigæ ðn stal habbað lareowa.

*Alfred, king, commandeth to greet Wærferth, bishop, with his words in loving and friendly wise: and I would have you informed that it has often come into my remembrance, what wise men there formerly were among the Angle race, both of the sacred orders and the secular; and how happy times those were throughout the Angle race; and how the kings who had the government of the folk in those days obeyed God and his messengers; and they, on the one hand, maintained their peace, and their customs and their authority within their borders, while at the same time they spread their territory outwards; and how it then went well with them both in war and in wisdom; and likewise the sacred orders, how earnest they were, as well about teaching as about learning, and about all the services that they owed to God; and how people from abroad came to this land for wisdom and instruction; and how we now should have to get them abroad if we were going to have them. So clean was it fallen away in the Angle race, that there were very few on this side Humber who would know how to render their services in English, or so much as translate an epistle out of Latin into English; and I ween that not many would be on the other side Humber. So few of them were there that I cannot think of so much as a single one south of Thames when I took to the realm. God Almighty be thanked that we have now any teachers in office.*

28. Alfred inaugurated a new era for his country. With him, that is to say, in the last quarter of the ninth century, Saxon literature starts up almost full-grown. It has been too much the habit to suppose that this phenomenon is sufficiently accounted for by the introduction of scholars from other countries who helped to translate the most esteemed books into Saxon. So the reign of Alfred is apt to get paralleled with those rude tribes among whom our missionaries introduce a translated literature at the same time with the arts of reading and writing. It has not been sufficiently considered that such translations are dependent on the previous exercise of the native tongue, and that foreign help can only bring up a wild language to eloquence by very slow degrees. There is a vague idea among us that our language was then in its infancy, and that its compass was almost as narrow as the few necessary ideas of savage life. A modern Italian, turning over a Latin book, might think it looked very barbarous; and perhaps even some moderate scholars have never appreciated to how great a power the Latin tongue had attained long before the Augustan era. Great languages are not built in a day. The fact is that Wessex inherited the example of a cultivated language from the north, and that when they called their translations *Englisc* and not *Seaxisc*, they acknowledged that debt. The cultivated Anglian dialect became the literary model of hitherto comparatively uncultured Wessex; just as the dialect of the Latian cities set the form of the imperial language of Rome, and that language was called Latin.

29. Of this literary *Englisc* the Lord's Prayer offers the readiest illustration.

## THE LORD'S PRAYER.

*Matt. vi.*

Fader ure, þu þe eart on heofenum

*Father our, thou that art in heavens*

Sî þîn nama gehalgod

*Be thy name hallowed*

To becume thîn rice

*Arrive thy kingdom*

Geweorþe þîn willa on eorþan, swâ swâ on heofenum

*Be-done thy will on earth, so-as in heavens*

Urne daghwamlican hlâf syle us to dæg

*Our daily loaf give us to day*

And forgyf us ure gyltas, swâ swâ we forgyfaþ ðrum gyltendum

*And forgive us our debts, so-as we forgive our debtors*

And ne gelâde þu us on costnunge, ac alys us of ysle

*And not lead thou us into temptation, but loose us of evil*

Sôþlice.

*Soothly (Amen).*

The period of West-Saxon leadership extends from Alfred to the Conquest, A.D. 880 to A.D. 1066. These figures represent also the interval at which Saxon literature was strongest; but its duration exceeds these limits at either end. We have poetry, laws, and annals before 880, and we have long and important continuations of Saxon Chronicles after 1066. Perhaps the most natural date to adopt as the close of Saxon literature would be A.D. 1154, the year of King Stephen's death, the last year that is chronicled in Saxon.

§ 4. *Characteristics of Anglo-Saxon.*

30. The Saxon differed from modern English most conspicuously in being what is called an inflected language. An

inflected language is one that joins words together, and makes them into sentences, not so much by means of small secondary and auxiliary words, but rather by means of changes made in the main words themselves. If we look at a page of modern English, we see not only substantives, verbs, adjectives, adverbs, the great words of conspicuous importance, but also a sprinkling of little interpreters among the greater words; and the relations of the great words to one another are expressed by the little ones that fill the spaces between them. Such are the pronouns, articles, prepositions, and conjunctions. In more general terms it may be said that the essence of an inflected language is, to express by modifications of form that which an uninflected language expresses by arrangement of words. So that in the inflected language more is expressed by single words than in the non-inflected. Take as an example these words of the Preacher, and see how differently they are constructed in English and in Latin:—

*Eccles. iii.*

Tempus nascendi, et tempus moriendi; tempus plantandi, et tempus evellendi quod plantatum est.

*A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted.*

Tempus occidendi, et tempus sanandi; tempus destruendi, et tempus ædificandi.

*A time to kill, and a time to heal; a time to break down, and a time to build up.*

Tempus flendi, et tempus ridendi; tempus plangendi, et tempus saltandi.

*A time to weep, and a time to laugh; a time to mourn, and a time to dance.*

Tempus spargendi lapides, et tempus colligendi.

*A time to cast away stones, and a time to gather stones together.*

There are no words in the Latin answering to the words which are italicised in the English version—*a, to, be, up, that, away, together*—yet the very sense of the passage depends upon them in English, often to such a degree that

if one of these were to be changed, the sense would be completely overturned. The Latin has no words corresponding to these symbols, but it has an equivalent of another kind. The terminations of the Latin words undergo changes which are expressive of all these modifications of sense; and these changes of form are called Inflections.

31. The following piece may serve to illustrate the Saxon inflections :—

Upahafenum éagum on þa héahnysse and aþenedum earmum ongan gebiddan mid þāra welera styrungum on stilnesse.	<i>With</i> uplifted eyes to the height and <i>with</i> outstretched arms <i>she</i> began <i>to</i> pray with stirrings of the lips in stillness.
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Here we observe in the first place, that terminations in the elder speech are replaced by prepositions in the younger. 'Upahafenum éagum' is '*with* uplifted eyes,' and 'aþenedum earmum' is '*with* outstretched arms'; and the infinitive termination of the verb 'gebiddan' is in English represented by the preposition *to*.

We observe however in the second place, that on the Saxon side also there are prepositions among the inflections. The phrases 'on þa héahnysse,' 'mid . . . styringum,' 'on stilnesse,' are at once phrasal and inflectional. This indicates new growth in the language: the inflections are no longer what once they were, self-sufficient. Prepositions are brought to their aid, and very soon the whole weight of the function falls on the preposition. The inflection then lives on as a familiar heirloom in the language, an ancient fashion, ornamental rather than necessary. At the first great shake which a language gets, after it is well furnished with prepositions, there will most likely be a great shedding of inflections. And so it happened to our language after the shock of the Conquest, as will be told in its place.

We should not pass on without observing, that this con-

dition of a language, in which it is provided with a double mechanism for the purposes of syntax, is one eminently favourable to Expression, being precisely that of the ancient Greek and of the modern German. The old flexions serve to convey feeling, sentiment, association, much of that which is æsthetic in literature; the prepositions and other intermediaries seek to satisfy the demands of the intellect for clear and unambiguous statement. The excellence of Saxon as a field of study is greatly enhanced by the circumstance that two eras live on side by side in that language: the one in the old poetry, which is almost entirely flexional; the other mixed of flexion and phrase, in the prose and later poetry. Sharon Turner has some sentences on this head, which, though not exact, are worth quoting:—

Another prevailing feature of the Anglo-Saxon poetry was the omission of the little particles of speech, those abbreviations of language which are the invention [?] of man in the more cultivated ages of society, and which contribute to express our meaning more discriminatingly, and to make it more clearly understood. The prose and poetry of Alfred's translation of Boethius will enable us to illustrate this remark. Where the prose says, *Thu the on tham ecan setle ricsast, Thou who on the eternal seat reignest*; the poetry of the same passage has *Thu on heahsetle ecan ricsast, Thou on high-seat-eternal reignest*: omitting the explaining and connecting particles, *the* and *tham*. . . . Thus, the phrase in Alfred's prose 'So doth the moon with his pale light, that the bright stars he obscures in the heavens,' is put by him in his poetry thus:—

With pale light  
Bright stars  
Moon lesseneth.

*History of the Anglo-Saxons*, bk. xii. c. i.

32. But it is not in the scheme of its grammar alone that human speech is subject to change: this liability extends to

the vocabulary also. There is a constant movement in human language, though that movement is neither uniform in all languages, nor is it evenly distributed in its action within the limits of any one given language. It might almost be imagined as if there were a pivot somewhere in the motion, and as if the elemental parts were more or less moveable in proportion as they lay farther from or nearer to that pole or pivot of revolution. Accordingly, we see words like **man, word, thing, can, smith, heap, on, with, an**, which seem like permanent fixtures through the ages, and at first sight we might think that they had suffered no change within the horizon of our observation. They are found in our oldest extant writings spelt just as we now spell them, and for this very reason it is the more necessary to call attention to the change that has really passed over them.

There are others, on the contrary, which have long been obsolete and forgotten, for which new words have been long ago substituted. Sometimes a whole series of substitutions successively superseding each other have occupied the place of an old Saxon word. The Saxon **WITODLICE** was in the middle ages represented by *verily*, and in modern times by *certainly*. The verb **GEHYRSUMIAN** passed away, and instead of it we find the expression *to be buxom*, and this yielded to the modern verb *to obey*. One might construct a table of words which have succeeded one another in the successive eras of our language, the new sometimes superseding the old, and sometimes, even oftener, living along peaceably by its side:—

GOthic.	ROMANESQUE.	CLASSIC
snake	wyvern	viper
beginning	commencing	incipient
dear	valuable	precious
forgive	pardon	condone
hap	chance	accident
ingoing	entrance	adit, ingress
kind	sort	species

law	rule	canon
look	mien	expression
mouth	embouchure	estuary
outgoing	issue	exit, egress
quicken	revive	reanimate
reckon	count	calculate
ruth	pity	compassion
room	place	locality
tell	number	enumerate
twit	rebuke	reprehend
wealth	riches	opulence
wonder	marvel	admiration
wreak	revenge	retaliate

Here is a great store for supplying the materials of amplification and variation in diction. Thus :

So that no certaine end could euer be attained, unlesse the actions whereby it is attained were regular, that is to say, made suteable, fit, and correspondent vnto their end, by some Canon, rule, or lawe.—R. Hooker, *Of the Laws &c.* i. 2.

The words which have thus succeeded one another do not always cover equal areas: the elder word is usually the more comprehensive, and the later words are apt to be more specific, as in the following instance —

HÂD (320)	{	order	{	class
		office		section
		degree		condition
		estate		profession
		rank		position
				denomination
				interest

33. In such transitions the change is conspicuous and requires little comment; but in the other set mentioned above it requires some attention to seize the alteration which has taken place. **Man** spells in old Saxon as in modern English, but yet it has altered in its accidence, in application, and in convertible use.

In its accidence it has altered; for in Saxon it had a genitive **mannes**, a dative **men**, an (archaic) accusative **mannan**, a plural **men**, a genitive plural **manna**, and a



dative plural **mannum**. Of these it has lost the whole, except the formation of the simple plural.

In application it has altered; for in Saxon times **man** was as applicable to women as to men, whereas now it is limited to one sex.

In convertible use it has suffered greatly; for the Saxon speech enjoyed the possession of this word as a Pronoun, just as German now. In German, *man sagt* (*man says*) is equivalent to our expression *they say* or *it is said*. German spelling distinguishes between the substantive and the pronoun by giving the former a double *n* at the close, in addition to the distinction of the initial capital, which in German belongs to substantives: thus, substantive **Mann**, pronoun **man**. In Saxon (towards the close of the period) the distinction of the *n* is sometimes seen, with a preference of the vowel *a* for the substantive, and *o* for the pronoun. The following is of the eleventh century:—

Ærest mon sceal God lufian . . .	<i>First, we must love God . . . we</i>
Ne sceal mon mann sléan . . . ac	<i>must not man slay . . . but every</i>
ælcne mann mon sceal ā weorþian.	<i>man we must aye respect; and no</i>
and ne sceal nān mann dōn ôðrum	<i>man should do to another that he</i>
þæt he nelle þæt him mon do.	<i>would not to himself were done.</i>

Our language is at present singularly embarrassed for want of this most useful pronoun. At one time we have to put a *we*, at another time a *you*, at another time a *they*, at other times *one* or *somebody*; and it often happens that none of these will serve, and we must have recourse to the passive verb, as in the close of the quotation. There are probably few English speakers or writers who have not felt the awkwardness resulting from our loss of this most regrettable old pronoun. No other of the great languages labours under a like inability. So far about the word **man**, which is an example of the slowest-moving of words, which has not altered in its spelling, and which is yet seen to have

undergone alterations of another kind. The other instances shall be more lightly touched on.

**34. Thing.** This word had to itself a large symbolic function which is now partitioned: 'On mang þisum þingum,' Among these things; 'Ic seah sellic þing singan on recede,' I saw a strange thing singing on the hall. But in Saxon it covered a greater variety of ground than it does now: 'Me wearð Grendles þing undyrne cūð,' The *matter* of Grendel was made known to me; 'Beadohilde ne wæs hyre brōðra dēað on sefan swā sār, swā hyre sylfre þing,' Her brother's death was not so sore on Beadohild's heart as was her own *concern*; 'For his þingum,' On his *account*. **232.**

**35. Smith.** This word is now applied only to handicraftsmen in metals. But in early literature it had its metaphorical applications. Not only do we read of the armourer by the name of wæpna smið, the weapon-smith; but we have the promoter of laughter called hleahtor smið, laughter-smith; we have the teacher called lār smið, lore-smith; we have the warrior called wīg smið, war-smith.

**36. Heap** is now only applied to inert matter, but in Saxon to a company of men: as, 'Hengestes héap,' Hengest's troop (Beowulf, 1091); 'þegna héap,' an assembly of thanes; 'préosta héap,' a gathering of priests. In Norfolk may still be heard such a sentence as this: 'There was a heap of folks in church to-day.'

**Can.** This verb was construed in Saxon very much as at present. But when we examine into it, we find the sense attached to it was not, as now, that of ability or possibility, but of knowledge and skill. When a boy in his French exercises comes to the sentence 'Can you swim?' he is directed to render it into French by 'Savez vous nager?' that is 'Know you to swim?' There is something strange to us in this; and yet 'Can you swim?' meant

exactly the same ; for in Saxon, *CUNNAN* is to know : ‘ Ic can,’ I know ; ‘ þu canst,’ thou knowest. It had, moreover, a use in Saxon which it has now lost, but which it has retained in German, where *fennen*, to know, is the proper word for speaking of acquaintance with persons. So in Saxon : ‘ Canst þu þone præost þe is geháten Éadsige ?’ Knowest thou the priest that is called Eadsige ?

**37. On** is a common preposition in Saxon, as it is in English, but its area of incidence is different. We often find that an Anglo-Saxon *on* cannot be rendered by the same preposition in modern English, e.g. ‘ Þone þe he geseah on þære cyrcan,’ Whom he saw *in* the church ; ‘ Landferð se ofersæwisca hit gesette on Leden,’ Landferth from over the sea put it *into* Latin ; ‘ Swâ swâ we on bôcum rêdað,’ As we read *in* books ; ‘ Sum mañu on Winceastre,’ A man *at* Winchester. In certain cases where *of* is now used, as ‘ bishop of Winchester,’ ‘ abbot of Abingdon,’ we find *on* in the Saxon formula ; ‘ biscop on Winceastre,’ ‘ abbot on Abbandune.’ There are, however, instances in which this preposition needs not to be otherwise rendered in modern English, e.g. ‘ Éode him þa hām hāl on his fôtu, se þe âr was geboren on bære to cyrcan’ : He went off then home whole on his feet, he who before was borne on bier to church.

The preposition *to* has changed less. This word will mostly stand in an English translation out of Saxon : ‘ And se halga him cwæp to, Þonne þu cymst to Winceastre,’ And the saint said to him, When thou comest to Winchester : ‘ Se mann wearð þa gebroht to his bedde,’ The man was then brought to his bed.

**38. With** in Saxon meant *against*, and we have still a relic of that sense in our compound verb *withstand*, which means to stand against, to oppose. We have all but lost the old preposition which stood where the ordinary *with*

now stands. It was *mid*, and it still keeps its old place in the German *mit*. We have not utterly lost the last vestige of it, for it appears in the word *midwife*, literally 'a woman assisting another,' cp. Span. *comadre*<sup>1</sup>.

*An* is a word in Saxon and also in modern English, and it is the same identical word throughout. But in the former it represents the first numeral, which we now call 'wun' and write *one*; in the latter it is the indefinite article.

By such examples we see that words which in their visible form remain unaltered, may yet have become greatly changed in regard to their place and office in the language.

39. Such were some of the features of the Saxon speech, as well as we can illustrate them by a reference to modern English. Speaking relatively to the times, it was not a rude language, but probably the most disciplined of all the vernaculars of western Europe, and certainly the most cultivated of all the dialects of the Gothic barbarians. Its grammar was regulated, its orthography mature and almost fixed. It was capable, not of poetry alone, but of eloquent prose also, and it was equal to the task of translating the Latin authors, which were the literary models of the day. The extant Anglo-Saxon books are but as a few scattered splinters of the old Anglo-Saxon literature. Even if we had no other proof of the fact, the capability to which the language had arrived would alone be sufficient to assure us that it must have been diligently and largely cultivated. To this pitch of development it had reached, first by inheriting the relics of the Romano-British civilisation, and afterwards by four centuries and a half of Christian culture under the presiding influence of Latin as the language of religion and of education. Latin happily did not then what it has since done in

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<sup>1</sup> See Skeat's account of the word in his Dictionary.

many lands ; it did not operate to exclude the native tongue and to cast it into the shade, but to the beneficent end of regulating, fostering, and developing it.

§ 5. *Effects of the Norman Conquest.*

40. Such was the state of our language when its insular security was disturbed by the Norman invasion. Great and speedy was the effect of the Conquest in ruining the ancient grammar, which rested almost entirely on literary culture. The leading men in the state having no interest in the vernacular, its cultivation fell immediately into neglect. The chief of the Saxon clergy deposed or removed, who should now keep up that supply of religious Saxon literature, of the copiousness of which we may judge even in our day by the considerable remains that have outlived hostility and neglect? Now that the Saxon landowners were dispossessed, who should patronise the Saxon minstrel and welcome the man of song in the halls of mirth?

The shock of the Conquest gave a deathblow to Saxon literature. There is but one of the Chroniclers that goes on to any length after the Conquest ; and one of them stops short exactly at A. D. 1066, as if that sad year had bereft his task of all further interest. The English language continued to be spoken by the masses who could speak no other ; and here and there a secluded student continued to write in it. But its honours and emoluments were gone, and a gloomy period of depression lay before the Saxon language as before the Saxon people. It is not too much to say that the Norman Conquest entailed the dissolution of the old cultivated language of the Saxons, the literary English. The inflection-system could not live through this trying period. Just as we accumulate superfluities about us in prosperity but in adversity we get rid of them as encumbrances, and we like

to travel light when we have only our own legs to carry us—just so it happened to the Englist language. For now all these sounding terminations that made so handsome a figure in Saxon courts—the -AN, the -UM, the -ERA and the -ENA, the -IGENNE and -IGENDUM,—all these, superfluous as bells on idle horses, were laid aside when the nation had lost its old political life and its pride of nationality, and had received leaders and teachers who spoke a foreign tongue.

41. Nor was this the only effect of the introduction of a new language into the country. A vast change was made in the vocabulary. The Normans had learnt by their sojourn in France to speak French, and this foreign language they brought with them to England. Sometimes this language is spoken of as the Norman or Norman-French. In a well-known volume by the late Archbishop of Dublin, the relations between this intrusive 'Norman' and the native speech are given with much felicity of illustration. I have the pleasure of inserting the following passage with the permission of the author:—

We might almost reconstruct our history, so far as it turns upon the Norman Conquest, by an analysis of our present language, a mustering of its words in groups, and a close observation of the nature and character of those which the two races have severally contributed to it. Thus we should confidently conclude that the Norman was the ruling race, from the noticeable fact that all the words of dignity, state, honour, and pre-eminence, with one remarkable exception (to be adduced presently), descend to us from them—*sovereign, sceptre, throne, realm, royalty, homage, prince, duke, count, (earl* indeed is Scandinavian<sup>1</sup>, though he must borrow his *countess* from the Norman,) *chancellor, treasurer, palace, castle, hall, dome*, and a multitude more. At the same time the one remarkable exception of KING

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<sup>1</sup> The word *earl* is genuine English, but as a title it is Scandinavian. E. A. Freeman, *Norman Conquest*, i. 127.

would make us, even did we know nothing of the actual facts, suspect that the chieftain of this ruling race came in not upon a new title, not as overthrowing a former dynasty, but claiming to be in the rightful line of its succession ; that the true continuity of the nation had not, in fact any more than in word, been entirely broken, but survived, in due time to assert itself anew.

And yet, while the statelier superstructure of the language, almost all articles of luxury, all having to do with the chase, with chivalry, with personal adornment, is Norman throughout ; with the broad basis of the language, and therefore of the life, it is otherwise. The great features of nature, sun, moon, and stars, earth, water, and fire, all the prime social relations, father, mother, husband, wife, son, daughter, —these are Saxon. *Palace* and *castle* may have reached us from the Norman, but to the Saxon we owe far dearer names, the *house*, the *roof*, the *home*, the *hearth*. His 'board' too, and often probably it was no more, has a more hospitable sound than the 'table' of his lord. His sturdy arms turn the soil ; he is the *boor*, the *hind*, the *churl* ; or if his Norman master has a name for him, it is one which on his lips becomes more and more a title of opprobrium and contempt, the 'villain.' The instruments used in cultivating the earth, the *flail*<sup>1</sup>, the *plough*, the *sickle*, the *spade*, are expressed in his language ; so too the main products of the earth, as *wheat*, *rye*, *oats*, *bere* ; and no less the names of domestic animals. Concerning these last it is curious to observe that the names of almost all animals, so long as they are alive, are thus Saxon, but when dressed and prepared for food become Norman—a fact indeed which we might have expected beforehand ; for the Saxon hind had the charge and labour of tending and feeding them, but only that they might appear on the table of his Norman lord. Thus *ox*, *steer*, *cow*, are Saxon, but *beef* Norman ; *calf* is Saxon, but *veal* Norman ; *sheep* is Saxon, but *mutton* Norman ; so it is severally with *swine* and *pork*, *deer*, and *venison*, *fowl* and *pullet*.

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<sup>1</sup> This is a mistake. *Flail* is O. F. *flaial* or *flael* from Latin *flagellum* scourge.

Putting all this together, with much more of the same kind, which has only been indicated here, we should certainly gather, that while there are manifest tokens preserved in our language of the Saxon having been for a season an inferior and even an oppressed race, the stable elements of Anglo-Saxon life, however overlaid for a while, had still made good their claim to be the solid groundwork of the after nation as of the after language; and to the justice of this conclusion all other historic records, and the present social condition of England, consent in bearing witness.—*Study of Words*, 12th ed., 1867, pp. 98–100.

42. This duplicate system of words in English was the result of a long period during which the country was in a bilingual condition. The language of the consumer was one, and that of the producer another. In the market the seller and the buyer must have spoken different languages, both languages being familiar in sound to either party: just as on the frontier of the English and Welsh in the present day large numbers of people have a practical acquaintance with both languages, while they can talk in one only. This it is which has brought down upon the rustic Welsh the unjust imputation of saying *dim Saesoneg* out of churlishness. They may understand the enquiry, and yet they may not possess English enough to make answer with. A frontier between English and French must have existed in the Norman period in every town and district of England. In some sense a bilingual condition lasted down to the middle of the fourteenth century, when a mixed English language broke forth and took the lead. During three centuries, the native language was cast into the shade by the foreign speech of the conquerors. All that time French was getting more and more widely known and spoken; and it never covered so wide an area in this island as it did at the moment when the native speech upreared her head again to assert a permanent



supremacy. As the waters of a river are often shallowest there where they cover the widest area, so the French language had then the feeblest hold in this country, when it was most widely cultivated and most generally affected.

§ 6. *The Literature of the Transition. First Period.*

43. English had never ceased to be the speech of the body of the people. The Conquest could not alter this fact. What the Conquest did was to destroy the cultivated English, which depended for its propagation upon literature and literary men. This once extinct, there was no central or standard language. The French language in some respects supplied the place of a standard language, as the medium of intercourse between persons of either race in the better ranks of society. The native speech, bereft of its central standard, fell abroad again. It fell back into that divided condition, in which each speaker and each writer is guided by the dialect of his own locality, undisciplined by any central standard of propriety. Our language became dialectic. And hence it comes to pass that of the authors whose books are preserved from the year A.D. 1100 to 1350, no two of them are uniform in dialect; each speaks a tongue of its own. We can divide this large tract of time into two parts, corresponding vaguely to the culmination and decline of the French fashion. It must be understood here, and wherever figures are given to distinguish periods in the history of language, that it is intended for the convenience of writer and reader, for distinctness of arrangement, and as an aid to the memory, rather than as a rigid limit. For in such things the two bordering forms so shade off and blend into one another, that they are not to be rigidly outlined any more than the primary colours in the rainbow.

44. For convenience sake, we may divide the Transition into two parts, and add a third era for the infancy of the national language :—

#### TRANSITION

Broken Saxon (Latin documentary period) from 1100 to 1215  
 Early English (French documentary period). 1215 to 1350  
 First national English . . . . . 1350 to 1550

Of the first division of this period, the grand landmarks are two poems, namely Layamon's *Brut*, and the *Ormulum*; Layamon representing the dialect of the south and west, and Orm that of the east and north.

The *Brut* of Layamon, a work which embodies in a poetic form the legends of British history, and which exceeds 30,000 lines, was edited, with an English translation, by Sir Frederic Madden, in 1847. Besides discussions on the language and the date, which is assigned to 1205, the leading passages for beauty or importance are indicated in a way which gives the reader an immediate command of the contents of this voluminous work. Such a poem as this was not the work of any one year, or even of a few years. It must be regarded as the life-long hobby of Layamon the priest, who lived at Areley Kings, on the west bank of the Severn, opposite Stourport, and who there served the church, being the chaplain and inmate of 'the good knight' of the parish. His language runs back and claims a near relationship to that of the close of the latest Saxon Chronicle: and this connection rests not so much on local as on literary affinity.

45. For it is easier to describe Layamon by his literary than by his local affinities. He is the last writer who retains an echo of the literary Englist. Though he wrote for popular use, yet the scholar is apparent; he had conned the old native literature enough to give a tinge to his diction,

and to preserve a little of the ancient grammar. Among the more observable features of his language are the following:— Infinitives in *i*, *ie*, or *y*; the use of *u* for *f*; the use of *u* for *i* or *y* in such words as *dude* did; *huddle* hid; *hulle* hill; *putte* pit. What adds greatly to the philological interest of the *Brut* is this, that a later text is extant, a text which bears evident traces of Northern English. In Madden's edition it is printed parallel with the elder text. One of the most salient characters of the northern dialect was its avoidance of the old *sc* initial, which had become *sh*. The northern dialect in such cases wrote simply *s*. The northern form for *shall* was *sall*, as indeed it continues to be to the present day. So among the tribes of Israel, it was a peculiarity of the tongue of the Ephraimites that they could not frame to pronounce *sh*, but said Sibboleth instead of Shibboleth. This is so distinct a feature of our northern dialect that it is worth while to collect some examples of this contrast in the two texts:—

FIRST TEXT.	SECOND TEXT.
Scaft, <i>shaft</i>	Saft
Scarpe, <i>sharp</i>	Sarpe
Scæðe, <i>sheath</i>	Seape
Scal, scalt, scullen, sculleð, <i>shall</i>	Sal, salt, sollen, solleþ
Sceldes, <i>shields</i>	Seldes
Sceort, <i>short</i>	Sort
Scuten, <i>they shot</i>	Soten
Sceren, scar; <i>shear, shore</i>	Seren, sar
Scean, <i>shone</i>	Son
Scip, <i>ship</i>	Sip
Scame, <i>shame</i>	Same
Sculderen, <i>shoulders</i>	Soldre
Scunede, <i>shunned</i>	Sonede

The Roman wall, which was made against the Picts, is called in the elder text *scid wall*, and in the latter or northern text it is *sid wal*<sup>1</sup>.

46. Our first quotation presents the two texts side by side, with the editor's translation appended:—

Line 23495.

ELDER TEXT.

þa cleopede Arður,  
æðelest kingen :  
Whar beo 3e mine Bruttes,  
balde mine þaines ;  
þe dæi him forð 3eongedð,  
þis folc us a3ein stondeð.  
lette we heom to gliden  
scærpe gares ino3e,  
& techen heom to riden  
þene wæi touward Romen.  
Æfne þan worde  
þe Arður iscide,  
he sprong forð an stede,  
swa sparc deð of fure.  
Him weore fuliende  
fifti þusende.

YOUNGER TEXT.

þo cleopede Arthur  
boldest of kings :  
Ware beo 3e mine Bruttus,  
bolde mine cnihtes ;  
þe dai him forþ goþ,  
þis folk vs a3en stondeþ.  
lete we to ham glide  
sarpe gares inowe,  
and techen 3am to ride  
þane wei toward Rome.  
Efne þan worde  
þat Arthur þo saide,  
hii spronge forþ vppen stedes,  
ase sparc doþ of fure.  
Him were fol3ende.  
fiftie þousend.

*Then called Arthur, noblest [boldest] of kings: 'Where be ye, my Britons, my bold thanes [knights]? The day it forth goeth; this folk against us standeth. Cause we to glide to them sharp darts enow, and teach them to ride the way towards Rome!' Even with the words that Arthur [then] said he [they] sprang forth on steed [upon steeds], as spark doth of fire. Fifty thousand were following him.*

47. In the second specimen, which is from the elder text, *th* has been substituted for þ and ð, to accommodate the unpractised reader.

THE PASSING OF ARTHUR

Line 28582.

Tha nas ther na marc,  
i than fehte to laue,  
of twa hundred thusend monnen,  
tha ther leien to-hawen ;  
buten Arthur the king one,  
and of his cnihtes tweien.  
Arthur wes forwunded  
wunderliche swithe.  
Ther to him com a cnaue,  
the wes of his cunne ;  
he wes Cadores sune,

*Then was there no more  
in that fight left alive,  
out of 200,000 men,  
that there lay cut to pieces ;  
but Arthur the King only  
and two of his knights.  
Arthur was wounded  
dangerously much.  
There to him came a youth  
who was of his kin ;  
he was son of Cador,*

the eorles of Cornwaile.  
 Constantin hehte the cnaue;  
 he wes than kinge deore.  
 Arthur him lokede on,  
 ther he lai on folden,  
 and thaȝ word seide,  
 mid sorhfulle heorte,  
 Constantin thu art wilcume,  
 thu weore Cadores sune:  
 ich the bitache here,  
 mine kineriche:  
 and wite mine Bruttes,  
 a to thines lifes:  
 and hald heom alle tha laȝen,  
 tha habbeoth istonden a mine daȝen:  
 and alle tha laȝen gode,  
 tha bi Vtheres daȝen stode.  
 And ich wulle uaren to Aualun,  
 to uairest alre maidene;  
 to Argante there quene,  
 aluen swithe scone:  
 and heo scal mine wunden,  
 makien alle isunde,  
 al hal me makien,  
 mid haleweȝe drenchen.  
 And seothe ich cumen wulle  
 to mine kineriche:  
 and wunien mid Brutten,  
 mid muchelere wunne.

Æfne than worden,  
 ther com of se wenden,  
 that wes an sceort bat lithen,  
 sceouen mid vhen:  
 and twa wimmen therinne,  
 wunderliche idihte:  
 and heo nomen Arthur anan,  
 and aneouste hine uereden,  
 and softe hine adun leiden,  
 and forth gunnen hine lithen.

Tha wes hit iwurthen,  
 that Merlin seide whilen;  
 that weore unimete care,  
 of Arthures forth fare.

Bruttes ileueth ȝete,  
 that he beo on liue,  
 and wunnie in Aualun  
 mid fairest alre aluen:  
 and lokieth euere Bruttes ȝete,  
 whan Arthur cume lithen.

the earl of Cornwall.  
 Constantin hight the youth;  
 to the king he was dear.  
 Arthur looked upon him,  
 where he lay on the ground,  
 and these words said,  
 with sorrowful heart.  
 Constantine thou art welcome,  
 thou wert Cador's son:  
 I here commit to thee,  
 my kingdom:  
 and guard thou my Britons  
 aye to thy life's end:  
 and assure them all the laws,  
 that have stood in my days:  
 and all the laws so good,  
 that by Uther's days stood.  
 And I will fare to Avalon,  
 to the fairest of all maidens;  
 to Argante the queen,  
 elf exceeding sheen:  
 and she shall my wounds,  
 make all sound;  
 all whole me make,  
 with healing drinks.  
 And sith return I will,  
 to my kingdom:  
 and dwell with Britons,  
 with mickle joy.

Even with these words,  
 lo came from sea wending,  
 that was a short boat sailing,  
 driving with the waves:  
 and two women therein,  
 of marvellous aspect:  
 and they took Arthur anon,  
 and straight him bore away,  
 and softly down him laid,  
 and forth with him to sea they  
 gan to move away.

Then was it come to pass  
 what Merlin said whilome: [care,  
 that there should be much curious  
 when Arthur out of life should fare.

Britons believe yet,  
 that he be alive.  
 and dwelling in Avalon,  
 with the fairest of all elves:  
 still look the Britons for the day  
 of Arthur's coming o'er the sea.

48. A third specimen shall be taken from near the close of this voluminous work, where the elder text only is preserved.

# A BRITISH VIEW OF ATHELSTAN'S REIGN.

Line 31981.

þa tiden comen sone,  
to Cadwalader kinge  
into Brutaine,  
þer þar he wunede  
mid Alaine kinge,  
þe wes of his cunne.  
Me dude him to understonde  
of al þisse londe;  
hu Aðelstan her com liðen,  
ut of Sex londen;  
and hu he al Angle lond,  
sette on his agere hond;  
and hu he sette moting,  
& hu he sette husting;  
and hu he sette sciren,  
and makede frið of deoren;  
& hu he sette halimot,  
& hu he sette hundred;  
and þa nomen of þan tunen,  
on Sexisce runen:  
and al me him talde,  
þa tiden of þisse londe.  
Wa wes Cadwaladere,  
þat he wes on liue.

*The tidings came soon  
to Cadwalader king  
into Britanny,  
where he was dwelling  
with Alan the king,  
who was of his kin.  
Men did him to understand  
all about this land;  
how Athelstan had here arrived,  
coming out of Saxon parts;  
and how he all England  
set on his own hand;  
and how he set mote-ting,  
and how he set hus-ting:  
and how he set shires,  
and made law for game;  
and how he set hall-mote,  
and how he set hundred;  
and the names of the towns  
in Saxon runes!  
and men told him all  
the tidings of this land!  
Wo was to Cadwalader,  
that he was alive.*

49. The *Ormulum* is a versified narrative of the Gospels, addressed by Ormin or Orm to his brother Walter, and after his own name called by the author 'Ormulum'; by which designation it is commonly known.

Icc þatt tiss Ennglish hafe sett  
Ennglisshe men to lare,  
Icc wass þær þær I cristnedd wass  
Ormin bi name nemmedd.

*I that this English have set  
English men to lore,  
I was there-where I was christened  
Ormin by name named.*

Þiss boc iss nemmedd Ormulum  
Forþi þatt Orm itt wroghte.

*This book is named Ormulum  
Because that Orm it wrought.*

In this poem we find for the first time the word 'English'!

in the mature form. Layamon has the forms *englisc*, *englis*, *ænglis*, *anglisce*; but Orm has *enngliss*, and still more frequently the fully developed form *ennglissch*. The author is lavish of his consonants.

50. This is a constant feature of the Ormulum. For Orm was one of Nature's philologers, and a spelling-reformer. He carefully puts the double consonant after the short vowel. Had his orthography been generally adopted, we should have had in English not only the *mm* and *nn* with which German is studded, but many other double consonants which we do not now possess. How great a study Orm had made of this subject we are not left to gather from observation of his spelling, for he has emphatically called attention to it in the opening of his work.

#### HOW TO SPELL.

And whase wilenn shall piss boc  
 efft operr siþe writenn  
 himm bidde icc þat he't write riht  
 swa summ piss boc him tæceþþ  
 and tatt he loke well þatt he  
 an boestaff write twiggess  
 eggwhær þæt itt uppo piss boc  
 iss writen o þatt wise.  
 lōke well þatt he't write swa,  
 for he ne magg nohht elless  
 on Ennglissch writenn riht te word,  
 þatt wite he well to soþe.

*And whoso shall purpose to make  
 another copy of this book, I beg him  
 to write it exactly as this book  
 directeth; and that he look well  
 that he write a letter twice wherever  
 upon this book it is written in that  
 wise. Let him look carefully that  
 he write it so, for else he cannot  
 write it correctly in English—that  
 know he well for certain!*

51. There is another point of orthography which is (almost) peculiar to this author. When words beginning with *þ* follow words ending in *d* or *t*, he generally (with but a few, and those definite exceptions) alters the initial *þ*. to *t*. Where (for example) he has the three words *þatt* and *þatt* and *þe* succeeding one another continuously, he writes, not *þatt þatt þe*, but *þatt tatt te*. One important exception to this rule is where the word ending with the *d* or *t* is severed

from the word beginning with *þ* by a metrical pause; in that case the change does not take place, as—

7 agg affter þe Goddspell stannt      *and aye after the Gospel standeth*  
      þatt tatt te Goddspell meneþþ.      *that which the Gospel meaneth.*

Here the *stannt* does not change the initial of the next word, because of the metrical division that separates them. Other examples of these peculiarities may be seen in the following extract.

#### CHARACTER OF A GOOD MONK.

Forr himm birrþ beon full clenc mann,  
      and all wiþþutenn ahlte,  
 Buttan þatt mann himm findenn shall  
      unnorne mete and wæde.  
 And tær iss all þatt corþlig þing  
      þatt minnstremann birrþ aghenn  
 Wiþþutenn cnif and shæpe and camb  
      and nedle, giff he't georneþþ.  
 And all þiss shall mann findenn himm  
      and wel himm birrþ itt gemenn;  
 For birrþ himm nowwþerr don þæroff,  
      ne gifenn itt ne sellenn.  
 And himm birrþ æfre standenn inn  
      to losenn Godd and wurþen,  
 And agg himm birrþ beon fressh þærto  
      bi daggess and by nihhtess;  
 And tat iss harrd and strang and tor  
      and hefig lif to ledenn,  
 And forþi birrþ wel clawwstremann  
      onnfangenn mikell mede,  
 Att hiss Drihhtin Allwældennd Godd,  
      forr whamm he mikell swinnkeþþ.  
 And all hiss herre and all hiss lusst  
      birrþ agg beon towarrd heoffne,  
 And himm birrþ geornenn agg þatt an  
      hiss Drihhtin wel to cwemenn,  
 Wiþþ daggsang and wiþþ uhhtennsang  
      wiþþ messcess and wiþþ beness, &c.

#### TRANSLATION.

*For he ought to be a very pure man  
 and altogether without property,  
 Except that he shall be found in  
 simple meat and clothes.*



*And that is all the earthly thing  
 that minster-man should own,  
 Except a knife and sheath and comb  
 and needle, if he want it.  
 And all this shall they find for him,  
 and it is his duty to take care of it,  
 For he may neither do with it,  
 neither give it nor sell.  
 And he must ever stand in (vigorously)  
 to praise and worship God,  
 And aye must he be fresh thereto  
 by daytime and by nights;  
 And that's a hard and stiff and rough  
 and heavy life to lead,  
 And therefore well may cloister'd man  
 receive a mickle meed  
 At the hand of his Lord Allwielding God,  
 for whom he mickle slaveth.  
 And all his heart and his desire  
 ought aye be toward heaven;  
 And he should yearn for that alone,  
 his Master well to serve,  
 With day-time chant and chant at prime,  
 with masses and with prayers, &c.*

The poems of Layamon and Orm may be regarded as late appendages of the Saxon literature. Layamon and Orm both cling to the old in different ways: Layamon in his poetic form, Orm in his diction. Both also bear traces, in different ways, of the earlier processes of that great change which the French was now working in the English language. The long story of the *Brut* is told in lines which affect the ancient style; but the style is chaotic, and abounds in accidental and fragmentary decorations, like a thing constructed out of ruins. In the *Ormulum* the regularity is perfect, but it is the regularity of the new style of versification, learnt from foreign teachers. The iambic measure sits admirably on the ancient diction, implying a long poetic culture in French models. The works differ as the men differed: the one, a secular priest, has the country taste for an irregular poetry with alliteration and every other reverberatory charm; the other, a true monk, carries his regularity into everything

—arrangement, metre, orthography. He is an English-speaking Dane, but educated in a monastery that has probably been ruled by a succession of French abbots.

From these two authors, as from some half-severed promontory, we look across the water, studded with islets, to where the continent of the modern English language rears its abrupt front in the writings of Chaucer. *N*

### § 7. *The triumph of French.*

52. (In the two great works which have occupied us during the preceding pages, the Englisc has made its latest stand against the growing ascendancy of the French. We now approach the time when for a century and a half French held a recognised position as the language of education, of society, of business, and of administration.) Long before 1250 we get traces of the documentary use of French, and long after 1350 it was continued. Trevisa says it was a new thing in 1349 for children to construe into English in the grammar schools, where they had been used to do their construing into French. If we ask what manner of French it was, we must point to that now spoken by the peasants of Normandy, and perhaps still more to the French dialect which has been preserved in the Channel Islands. A bold relic of our use of French as the language of public business still survives in the formula *LE ROI LE VEULT* or *LA REINE LE VEULT*, by which the royal assent to bills is announced in Parliament. In the utterance of this puissant sentence it is considered correct to groll the *R* after the manner of the peasants of Normandy.

One particular class of words shall be noticed in this place as the result of the French rule in England. This is a group of words which will serve to depict the times that

stamped them on our speech. They are the utterance of the violent and selfish passions.

53. Most of the sinister and ill-favoured words which were in the English language at the time of Shakspeare, owed their origin to this unhappy era. The malignant passions were let loose, as if without control of religion or of reason; men hotly pursued after the objects of their ambition, covetousness, or other passions, till they grew insensible to every feeling of tenderness and humanity; they regarded one another in no other light but as obstructives or auxiliaries in their own path. Such a state of society supplied the nascent English with a mass of opprobrious epithets which have lasted, with few occasional additions, till the present day. Of these words a few may be cited by way of example. And first I will instance the word *juggler*. This word has two senses. It is, first, a person who makes a livelihood by amusing tricks. Secondly, it has the moral sense of an impostor or deceiver. Both these senses date from the French period of our history.

To *jape* is to jest coarsely; a *japer* is a low buffoon; *japery* is buffoonery; and *jape-worthy* is ignominiously ridiculous.

To *jangle* is to prate or babble; a *jangler* is a man-prater, and a *jangleress* is a woman-prater.

Bote Iapers and Ianglers. Iudasses children.

*Piers Plowman*, 35.

54. *Ravin* is plunder; *raveners* are plunderers; and although this family of words is extinct, with the single exception of *ravenous* as applied to a beast of prey, yet they are still generally known from the English Bible of 1611.

*Ribald* and *ribaldry* are of the progeny of this prolific period. *Ribald* was almost a class-name in the feudal system. One of the ways, and almost the only way, in which

a man of low birth who had no inclination to the religious life of the monastery could rise into some sort of importance and consideration, was by entering the service of a powerful baron. He lived in coarse abundance at the castle of his patron, and was ready to perform any service of whatever nature. He was a rollicking sort of a bravo or swash-buckler. He was his patron's parasite, bull-dog, and tool. Such was the *ribald*, and it is not to be wondered at that the word rapidly became a synonym for everything ruffianly and brutal; and having passed into an epithet, went to swell the already overgrown list of vituperations.

Such are a few of the words with which our language was endowed, in its first rude contact with the French language. Though we find nearer our own times, namely, in the reign of Charles the Second, some accordance of tone with the early feudal period, yet neither in that nor in any other age was there produced such a strain of injurious words, calculated for nothing else but to enable a man to fling indignities at his fellow.

55. The same period is stigmatised by another bad characteristic, and that is, the facility with which it disparaged good and respectable words. *Villan* was simply a French class-name, by which a humble order of men was designated; *ceorl* was a Saxon name of like import: both of these became disparaged at the time we speak of into the injurious sense of *villain* and *churl*.

The furious and violent life of that period had every need of relief and relaxation. This was found in the abandonment of revelry and in the counter-stimulant of the gaming-table. The very word *rebeltry*, with its cognates to *revel*, *revelling*, *revellers*, are productions of this period. The rage for gambling which distinguished the habits of our Norman-French rulers is aptly commemorated in the fact that up to

the present day the English terms for games of chance are of French extraction. *Dice* were seen in every hall, and were then called by the same name as now.

56. The fashion of counting by *ace, deuce, trey, quart, cink, siz*, is French—not modern French, but of the feudal age. We find it in Chaucer, precisely as at present:—

Seven is my chance, and thin is cink and treye.

*Canterbury Tales*, 12,587.

*Chance* itself is one of those gaming terms, and so is *hazard*, which was the prominent word in the phraseology of gambling, and accordingly very odious to the moralist of that day. In the list of vices *hasardery* comes in next to *gluttony*, as being that which besets men next after the temptations of the table.

And now that I have spoken of glotonie,  
Now wol I you defenden hasardrie.  
Hasard is veray moder of lesinges,  
And of deceite, and cursed forsweringes.  
It is repreve, and contrary of honour,  
For to ben hold a common hasardour.

*Canterbury Tales*, 12,522.

It is a comfort to observe that even a word may outlive a bad reputation. The word *hazard*, though still a gambling term in the last century, has now little association with disorderly excitement and the thirst for sudden wealth; it suggests to our minds some laudable adventure, or elevates the thought to some of those exalted aims for which men have hazarded their lives. Another word may be cited, which belonged originally to the same ill-conditioned strain, but which time has purified and converted into a picturesque word, no longer a disgrace but an ornament to the language. This is *jeopardy*, at first a mere excited and interjectional cry, *jeu parti!* drawn game!—but now a sober though rhetorical word.

It would hardly be fair however to omit mention of the fact that other classes of words were also gained at this period. Some theological and moral terms of the first quality, such as *charity, faith, grace, mercy, peace, religion*, belong here; and so also a variety of commercial, legal, heraldic, and political words, as *advocate, alliance, arrearage, chattels, custom, demise, devise, domain, fief, fealty, homage, liege, loyalty, manor, meynie, moiety, personally, pursuit, pursuivant, really, rent, seisin, serjeant, sovereign, treaty, trover, vouchsafe*.

§ 8. *Literature of the Transition. Second Period.*

57. In this period, which may be rudely defined by the dates 1250–1350, we see strong efforts after a native literature; but desultory and without any centre of their own they hover provincially around the privileged and authoritative languages of French and Latin. They have not among themselves a common or even a leading form of speech. This period has been richly illustrated by the publications of the Early English Text Society.

The first example of the new group is the beautiful poem of *Genesis and Exodus*. Here the word *shall* is thus declined: sing. *sal, salt*; pl. *sulen*. Also *srud* for the Saxon *scrud*, modern *shroud*; and *suuen* as a participle of the verb which we now write *shove*. This speaks for its Anglian character. The date is about A.D. 1250. As a specimen of the language, we may quote the selling of Joseph:—

ðe chapmen skinden here fare,  
in to Egipte led den ðat ware;  
wið Putifar ðe kinges stiward,  
he maden swiðe bigetel forward;  
so michel fe ðor is hem told;  
he hauen him bogt, he hauen sold.

*The chapmen hastened their de-  
parture,  
into Egypt led that chattel;  
with Potiphar the king's steward,  
they made very profitable bargain;  
so much money there is them told;  
these have him bought, and those  
have sold.*

Here the form **he** represents the Saxon **hi**, and is equivalent to our modern pronoun *they*. The *-n* form of the present tense in **hauen** is a token of midland locality.

Worth quoting also is the butler's narrative of his dream to Joseph in the prison:—

Me drempte ic stod at a win tre, ðat adde waxen buges ðre. Orest it blomede and siðen bar ðe beries ripe, wurð ic war: ðe kinges kuppe ic hadde on hond, ðe beries ðorinne me ðhugte ic wrong, and bar it drinken to Pharaon, me drempte, als ic was wune to don.	<i>I dreamt I stood at a vine-tree that had waxen boughs three. Erst it bloomed and then it bare the berries ripe, as I was ware: the king's cup I had in hand, the berries therein me-thought I wrong, and bare it to drink to Pharaoh (I dreamed) as I was wont to do.</i>
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At the end of his version of Genesis, the poet speaks of himself and of his work:—

God schilde hise sowle fro helle bale ðe made it ðus on Engel tale!	<i>God shield his soul from hell-bale that made it thus in English tale!</i>
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58. The most facetious of the productions of this period is the poem entitled *The Owl and the Nightingale*. Its locality is established by internal evidence, as having been written at or near Portesham in Dorsetshire. It is a singular combination of archaic English with ripe wit and mature versification. The forms of words and even the turns of expression recall Mr. Barnes's *Poems in the Dorset Dialect*. A prominent feature is the frequent use of *v* where we write *f*; as *vo* for *foe*, *vlize* flies, *vairer* fairer, *vram* from, *vor* for; but *so for vorþ* for 'so far forth'; *ware vore* wherefore. The old *sc* becomes *sch*, as *schallu*, *schule*, *scholde*, *schonde*, *schame*, *schakeð*, *schende*, *schuniet* shunneth, *scharp*.

The subject is a bitter altercation between the Owl and the Nightingale, such as might naturally be supposed to arise out of the neighbourhood of two creatures not only unlike in their tastes and habits but unequally endowed with

gifts and accomplishments. The following picture of the Owl's attitude as she listens to the Nightingale's song, will afford some taste of the humour as well as of the diction:—

þos word aʒaf þe niʒtingale,

*These words returned the nightingale,*

And after þare longe tale,

*And after that long tale,*

He songe so lude and so scharpe,

*He sang so loud and so sharp,*

Riʒt so me grulde schille harpe.

*As if one trilled a shilly harp.*

þes hule luste þider ward,

*This owl she listened thitherward,*

And hold hire eʒen oþer ward,

*And held her eyen otherward;*

And sat to suolle and ibolʒe,

*And sat all swollen and out-blown*

Also ho hadde on frogge i suolʒe.

*As if she had swallowed a frog.*

(This poem is one of the most genuine and original idylls of any age or of any language, and the Englishman who wants an inducement to master the dialects of the thirteenth century, may assure himself of a pleasure when he is able to appreciate this exquisite pastoral. Its date may be somewhere about A.D. 1260.)

59. (The student of English will observe with particular interest the series of translations from French romances which began in the thirteenth century. This was a courtly literature, which was originally written in the courtly French; and the copious translation of this literature is the first sign of the returning tide of the native language. Of these we will first mention *The Lay of Havelok the Dane*, which is in a midland dialect, but almost as free from strong provincial marks as it is from French words. It uses the *sh*, as will be seen from the following quotation, in which it is told how Grimsby was founded by Grim:—

In Humber Grim bigan to lende,

In Lindeseye, rith at the north ende,

Ther sat is ship up on the sond,

But Grim it drou up to the lond.

And there he made a lite cote,

•To him and to hise flote.

Bigan he there for to erthe

A litel hus to maken of erthe.



And for that Grim that place aute,  
 The stede of Grim the name laute,  
 So that Grimesbi calleth alle  
 That ther-offe speken alle,  
 And so shulen men callen it ay,  
 Bituene this and domesday.

*In Humber Grim began to land, in Lindsey, right at the north end: there sate his ship up on the sand, and Grim it drew up to the land. And there he made a little hut, for himself and for his crew. In order to dwell there, he began to make of earth a little house. And forasmuch as Grim owned that house-place, the homestead caught from Grim its name, so that all who speak of it call it Grimsby; and so shall they call it always between this and Doomsday.*

As this poem is associated with Lincolnshire, we might expect to find many Danish words in it. But the number of those that can be clearly distinguished as such, is small. Unless it be the verb to *call*, there is no example in the quotation above. It can hardly be doubted that the Danish population which occupied so much of the Anglian districts must have considerably modified our language. Their influence would probably have been greater, but for the cruel harrying of the North by William the Conqueror. The affinity of the Danish with the Anglian would make it easy for the languages to blend, and the same cause renders it difficult for us to distinguish the Danish contributions.

● The following short list contains those English words which I can offer with most confidence as words which have come in through Danish agency. For those who may wish to examine the grounds of this selection in Vigfusson's Dictionary the Icelandic forms are added.

ale (öl)	egg v. (eggja)	hair (hár)
anger (ángr)	fellow (félagi)	hansel (handsal)
call (kalla)	flat (flatr)	hap (happ)
cast (kasta)	flay (flá)	heel (hæll)
cow v. (kúga)	flit (flytja)	hit (hitta)
crop (kroppa)	foster (fóstr)	husband (húsbóndi)
dream (draumr)	gain (gagn)	hustings (húsping)
dwell (dvelja)	gust (gustr)	ill (illr)

irk (yrkja)	scrape (skrapa)	spoil (spilla)
kid (kið)	shallow (skjálgr)	swain (sveinn)
knife (knífr)	skill (skil)	take (taka)
law (lag)	skin (skinn)	thrall (þræll)
meek (mjúkr)	sky (ský)	thrift (þrif)
ransack (rannsaka)	slit (slíta)	tiding (tidindi)
score (skor)	slouch (slókr)	ugly (ugligr)
scrap (skrap)	sneak (sníkja)	want (vant)

60. The three poems last mentioned are in remarkably pure English. The old inflections are nearly all gone, and so far the language has suffered alteration, but the vocabulary remains almost unmixed with French. But in the *Romance of King Alexander*, the feature which claims our attention is the working in of French words with the English. This poem was the general favourite before the *Romaunt of the Rose* superseded it. The French original 'Rouman d'Alixandre' had been composed about the year 1184. It consists of 20,000 long twelve-syllable lines, a measure which thenceforward became famous in literature. But the English version with which alone we are here concerned, was made late in the thirteenth century, in a lax tetrameter. Unlike the poem of *Havelok*, a great proportion of the French words of the original are embodied in this English translation. The two languages do not yet appear blended together, but only mechanically mixed.) The following lines will illustrate this crude mixture of French with English:—

1. That us telleth the *maistres saunz faile*.
2. Hy ne ben no more *verreyment*.
3. And to have horses *aucenaunt*,  
To hem stalworth and *asperaunt*.
4. Toppe and rugge, and *croupe* and *cors*  
Is *semblabel* to an hors.

61. Now we come to a great original work. The rhyming *Chronicle* of Robert of Gloucester is a fine speci-

men of west-country English, which touches the dialect of *The Owl and Nightingale* at many points:—the infinitives ending in *-i* or *-y*, or *-ie*, as *conseili* to counsel; *he wold susteini*, he would sustain; ‘he ne let noȝt *clupie* al is folc,’ he let not call all his folk; ‘duc William uorbed alle his to *robby*,’ duke William forbad all his (men) to rob; *hoseli* to housel; ‘pis noble duc William him let *crouny* king,’ this noble duke William made them crown him king.

In other points this dialect differs strongly from the Dorset, as exhibited in *The Owl and Nightingale*. The latter has the initial *h* very constant in such words as *Ich habb* I have, *þu havest* thou hast, *ho hadde* she had; whereas in Robert of Gloucester it is *adde*. He writes *is* for *his*, *ir* for *hire* (her), *om* for *home*. The Dorset, on the other hand retains the *h* in *hit* it; writes the *owl* down as a ‘hule’ and a ‘houle’; never fails in *sh*, but rather strengthens it by the spelling *sch*, as *scharpe*, *schild*, *schal*, *schame*; whereas the Gloucester dialect eludes the *h* in such instances, and writes *ss*, as *ssolde* should, *ssipes* ships, *ssriue* shrive, *ssir* shire, *bissopes* bishops; and even *Engliss* English, *Frens* French.

62. The following line offers a good illustration both of this feature, and also of the metre of this Chronicle, which is not very equable or regular, but of which the ideal seems to be the fourteen-syllable ballad-metre:—

Hou longe ~~ssolde~~ <sup>shall</sup> hor lufur hened above hor ssoldren be?

*How long-a shall their hated heads  
Above their shoulders be?*

*The Prologue of Robert of Gloucester's Chronicle, as printed by Hearne. Date about 1300.*

Engelond ys a wel god lond, ich wene of eche lond best,  
 Yset in the ende of the world, as al in the West.  
 The see goth hym al a boutte, he stont as an yle.  
 Here fon heo durre the lasse doute, but hit be thorw gyle  
 Of folc of the selue lond, as me hath yseye wyle.  
 From South to North he is long eiste hondred myle;  
 And foure hondred myle brod from Est to West to wende,  
 Amydde tho lond as yt be, and noȝt as by the on ende.  
 Plente me may in Engelond of alle gode yse,  
 Bute folc yt forgulte other ȝeres the worse be.  
 For Engelond ys ful ynow of fruyt and of tren,  
 Of wodes and of parkes, that joye yt ys to sen;  
 Of foules and of bestes, of wylde and tame al so;  
 Of salt fysch and eche fresch, and fayre ryueres ther to;  
 Of welles swete and colde ynow, of lesen and of mede;  
 Of seluer or and of gold, of tyn and of lede;  
 Of stel, of yrn, and of bras; of god corn gret won;  
 Of whyte and of wolle god, betere ne may be non.

*England is a very good land, I ween of every land (the) best; set in the end of the world, as in the utter west. The sea gooth it all about; it standeth as an isle. Their foes they need the less fear, except it be through guile of folk of the same land, as has been seen sometime. From south to north it is eight hundred mile long; and four hundred mile broad to go from east to west, that is, through the middle of the country and not as by the one end. Plenty of all goods men may in England see, unless the people are in fault or the years are bad. For England is full enough of fruit and of trees; of woods and of parks, that joy it is to see; of fowls and of beasts, wild and tame alike; of salt fish and eke fresh, and fair rivers thereto; of wells sweet and cold enow, of pastures and of meads; of silver ore and of gold, of tin and of lead; of steel, of iron, and of brass; of good corn great store; of wheat and of good wool, better may be none.*

63. The most famous and ofttest quoted piece of Robert of Gloucester is that wherein he sums up the consequences of the Battle of Hastings. It contains the clearest and best statement of the bilingual state of the population in his own time, that is, before A.D. 1300 (ed. Hearne, p. 363).

Bytuene Myhelmasse and Seynt Luc, a Seyn Calyxtes day,  
 As, vel in pulke ȝerc in a Saterdag,

In þe ȝere of grace, as yt vel also,  
 A þousend and syxe ȝ syxty, þys batayle was ydo.  
 And duc Wyllam was þo old nyne ȝ þrytty ȝer,  
 ȝ on ȝ þrytty ȝer he was of Normandy duc er.  
 Þo þys batayle was ydo, duc Wyllam let brynge  
 Vayre his folc, that was aslawe, an erþe þoru alle þynge.  
 Alle þat wolde leue he ȝaf, þat hys fon anerþe broȝte.  
 Haraldes moder uor hire sone wel ȝerne hym bysoȝte  
 By messagers, ȝ largelyche hym bed of hyr þynge,  
 To grante hyre sone body anerþe vor to brynge.  
 Wyllam yt sende hyr vayre ynou, wyþoute eny þynge þaruore :  
 So þat yt was þoru hyre wyþ gret honour ybore  
 To þe hous of Waltam, ȝ ybroȝt anerþe þere,  
 In þe holy rode chyrche, þat he let hymself rere,  
 An hous of relygyon, of canons ywys.  
 It was vayre an erþe ybroȝt, as yt ȝut ys.  
 Wyllam þys noble duc, þo he adde ydo al þys,  
 Þen wey he nome to Londone, he ȝ al hys,  
 As kyng and prince of lond, wyþ nobleye ynou.  
 Aȝen hym wyþ uayre processyon þat folc of toun drou,  
 ȝ vnderuonge hym vayre ynou, as kyng of þys lond.  
 þus come lo Engclond in to Normannes honde.  
 And þe Normans ne couþe speke þo, bote her owe speche,  
 ȝ speke French as dude atom ȝ here chyldren dude also teche.  
 So þat heymen of þys lond, þat of her blod come,  
 Holdeþ alle þulke speche that hii of hem nome.  
 Vor bote a man couþe French, me tolþ of hym wel lute,  
 Ac lowe men holdeþ to Englyss ȝ to her kunde speche ȝute.  
 Ich wene þer ne be man in world contreyes none,  
 þat ne holdeþ to her kunde speche bote Engclond one.  
 Ac wel me wot uor to conne boþe wel yt ys,  
 Vor þe more þat a man con, the more worþ he ys.

It will hardly be necessary to translate the whole of this passage for the reader. We will modernise a specimen to serve as a guide to the rest. The last ten lines shall be selected, as recording the linguistic condition of the country.

*And the Normans could not then speak any speech but their own ; and they spoke French as they did at home, and had their children taught the same. So that the high men of this land, that came of their blood, all retain the same speech which they brought from their home. For unless a man know French, people regard him little : but the low men hold to English, and to their native speech still. I ween there be no men in all the countries of the world that do not hold to their native speech, except England only. But well we wot it is well to know both ; for the more a man knows, the more worth he is.*

64. These examples will perhaps suffice to give an idea of the dissevered and dialectic condition of the native language from the twelfth to the fourteenth century. (During this long interval the reigning language was French, and this fashion, like all fashions, went on spreading and embracing a wider area, and ever growing thinner as it spread, till in the thirteenth and fourteenth centuries it was become an acknowledged subject of derision. Already, before 1200, the famous Abbot Sampson, of Bury St. Edmunds, was thought to have said a good and memorable thing when he gave as his reason for preferring one man to a farm rather than another, that his man could not speak French. The French which was spoken in this country had acquired an insular character; it was full of Anglicisms and English words, and in fact must often have been little more than deformed English. Even well-educated persons, such as Chaucer's gentle and lady-like Prioress, spoke a French which, as the poet informs us, was utterly unlike 'French of Paris.') What then must have been the French of the homely upland fellows Trevisa tells of:—'and oplondysch men wol lykne hamsylf to gentil men, and fondelþ with great bysynes for to speke Freynsch, for to be more ytold of'?

65. In *Piers Plowman* we have the dykers and delvers doing a bad day's work, and singing scraps of French songs for pastime:—

Dykers and Delvers that don here werk ille,  
And driveth forth the longe day, with 'Deu vous saue, dam  
Emme.'

*Prologue, 103.*

We might almost imagine, that now for the second time in history it was on a turn of the balance whether Britain should bear a nation of the Romanesque or of the Gothic type. But all the while the native tongue was growing more

and more in use; and at length, in the middle of the fourteenth century, we reach the end of its suppression and obscurity. Trevisa fixes on the great plague of 1349 as an epoch after which a change was observable in regard to the popular rage for speaking French. He says: 'This was moche used tofore the grete deth, but sith it is somdele chaunged.' But the most important date is 1362, when the English language was re-installed in its natural rights, and became again the language of the Courts of Law.)

66 (In the specimens of English which have now passed before us, we are struck with their diversity and the absence of any signs of convergency to a common type. The only feature which they agree in with a sort of growing consent, is in the dropping of the old inflections and the severance of connection with the Anglo-Saxon accidence.) Among the most tenacious of these inflections was the genitive plural of substantives in *-ENA* and of adjectives in *-RA*. This *-ENA* drooped into the more languid *ene*; and the *-RA* appeared as *-er* or *-r*, as in *their*, *aller*, *alderliest*.

Throughout the whole of this period there is such a tendency to variety and dialectic subdivision, that it has been found hard to say how many dialects there were in the country. Higden, writing in the fourteenth century, said there were three, the Northern, the Southern, and the Midland. This division is substantial and useful, and it is conveniently represented by three well-marked forms of the present tense indicative, viz. *-eth*, *-en*, and *-es*. The *-n* of the Midland dialect may be seen at 57. This form is restricted and comparatively obscure. The *-eth* is Southern, the *-es* Northern (86). The *-eth* was universal in Saxon literature, the *-es* is universal now. The turning-point is seen in Shakspeare, who uses them both according to convenience, though the *-es* is usual with him, except in the case of *hath*

and (more doubtfully) *doth*. The triumph of the Northern dialect in this particular has contributed to increase English sibilation.

Much of the peculiar English quoted in this section survives now only in the provincial dialects. And here we take occasion to remark, that the dialects offer peculiar advantages for philological discipline. In the first place, they are an entertaining study. There is a charm about them which makes itself generally felt, and which often turns even the indifferent into an observer;—besides the additional recommendation, that they are to be sought chiefly in the pleasantest places of the land. And secondly, their fragmentary condition, which to the grammarian may discredit them, is so far from being a drawback, that it is a circumstance highly favourable to the formation of a philological habit of mind. It is the organic completeness of a language that recommends it for grammatical study, but the philological interest is totally different. In every language, however perfect, philology sees a mass of relics, which can be mentally completed and satisfactorily understood only by reference to other languages. It is not easy at first to see the most perfect languages in this light; nor is it by any means desirable that the student should do so, until after the time that by grammatical study he has comprehended somewhat of their perfections. But when we regard our homely dialects, the dilapidation is patent, and we naturally think of reconstruction by sounder and for the most part older specimens; and in this thought lies the germ of the philological idea.



§ 9. *The King's English.*

67. (We have a phenomenon to account for. In the midst of this Babel of dialects there suddenly appeared a standard English language. It appeared at once in full vigour, and was acknowledged on all hands without dispute. The study of the previous age does not make us acquainted with a general process of convergency towards this result, but rather indicates that each locality was getting confirmed in its own peculiar habits of speech, and that the divergence was growing wider. Now all at once there appeared a mature form of English which was generally received.)

(The two writers of the fourteenth century who most powerfully display this language are Chaucer and Gower. *Piers Plowman* is in a dialect; even Wiclif's Bible Version may be said to be in a dialect: but Chaucer and Gower write in a speech which is thenceforward recognised as THE ENGLISH LANGUAGE, and which before their time is hardly found. This seems to admit of but one explanation. It must have been simply the language that had formed itself in the court about the person of the monarch. Chaucer and Gower differ from the other chief writers of their time in this particular, which they have in common between themselves, that they were both conversant with court life, and moved in the highest regions of English society. They wrote in fact *King's English*. This advantage, joined to the excellence of the works themselves, procured for these two writers, but more especially for Chaucer, the preference over all who had written in English.)

68. An admiring foreigner (I think it was M. Montalembert), among other compliments to the virtues of this nation, observed, as a proof of our loyalty and our attachment to the monarchy, that we even call our roads 'the Queen's

Highways,' and our language 'the Queen's English'! No Englishman would wish to dim the beauty of the sentiment here attributed to us, nor need we think it is disparaged though a matter-of-fact origin can be assigned to each of these expressions. Of the term 'King's Highway' the origin is historically known. When there were many jurisdictions in this country, which were practically independent of the crown, the tracts in which jurisdiction might be uncertain, such as the border-lands of the shires and the highways, appertained to the royal jurisdiction. That is to say, a crime committed on the highway was as if committed in the King's own personal domain, and fell to his courts to judge. The highways were emphatically under the King's Peace, and hence they came to be (for a very solid and substantial reason, at a time when travellers sorely needed to have their security guaranteed) spoken of as the King's Highways<sup>1</sup>. Of the origin of the term 'King's English' we have not any direct testimony of this kind; but it seems that it may be constructively shewn, at least as a probability, that it was originally the term to designate the style of the royal or governmental proclamations, charters, and other legal writings, by contrast with the various dialects of the provinces<sup>2</sup>.

69. (From about the middle of the thirteenth century, it had become usual to employ French in the most select documents, instead of Latin, which had been the documentary language from the time of the Conquest. Hallam tells us that 'all letters, even of a private nature, were written in Latin till the beginning of the reign of Edward I (soon after 1270); when a sudden change brought in the use of French.'

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<sup>1</sup> Omnes herestrete omnino regis sunt. *Laws of Henry I.* § 10.

<sup>2</sup> As a small collateral illustration and confirmation of this view, it may not be amiss to observe that the style of penmanship in which such documents were then written has always been known as 'Court Hand.'

But neither of these languages was suitable for edicts and proclamations addressed to the body of the people, and we may suppose that the vernacular was generally employed for this purpose, although few examples have survived. The earliest extant piece of this class is of the reign of Henry III, at the moment of the triumph of the barons:—and in the employment of the English language at this crisis we may see ‘the anxiety of the barons to explain their conduct to the people at large, by the use of the best medium of information.’)

*Proclamation in the name of Henry III, sent to the several  
Counties of England, October 18, 1258.*

¶ Hcnr', þurȝ Godes sultume, King on Englenclonde, Lhoanerd on Yrloand, Duk on Norm' on Aquitain' and eorl on Aniow, send igreteȝe to alle hise hōlde, ilærde and ilæwede on Huntendon' schir'.

þæt witen ȝe wel alle þæt we willen and unnen þæt. þæt vre rædesmen alle oþer þe moare dæl of heom, þæt beoþ ichosen þurȝ us and þurȝ þæt loandes folk on vre kuneriche. habbeþ idon and schulle don. in þe worþnesse of Gode and on vre treowþe, for þe fremme of þe loande þurȝ þe besigtē of þan toforen iscide redesmen. beo stedefæst and ilestinde in alle þinge a buten ænde.

And we hoaten alle vre treowe, in þe treowþe þæt heo vs oȝen. þæt heo stedefæstliche healden and swerien to healden and to werien þe isctnesses þæt beon imakede and beon to makien, þurȝ þan to foren iseide rædesmen oþer þurȝ þe moare dæl of heom, alswo alse hit is biforen iseid.

And þæt æhe oþer helpe þæt for to done, bi þan ilche oþe aȝenes alle men. Riȝt for to done and to foangen. And noan ne nime of loandene of eȝte. wherþurȝ þis besigte muȝe beon ilet oþer iwersed on onie wise. And ȝif oni oþer onie cumen her onȝenes, we willen and hoaten þæt alle vre treowe heom healden deadliche ifoan.

And for þæt we willen þæt þis beo stedefæst and lestinde. we senden ȝew þis writ open, iscinēd wiþ vre seel. to halden a manges ȝewine hord. Witnesse vs seluen at Lundēn', þane eȝtetenþe day. on þe monþe of Octobr' in þe two and fowertizþe ȝeare of vre cruninge.

And þis wes idon ætforen vre isworene redesmen, Bonēfac' Archebischoþ on Kant'bur'. Walt' of Cantelow. Bischoþ on Wirechestr'. Sim' of Muntford. Eorl on Leirchestr'. Ric' of Clar' eorl on Glowchestr' and on Hurtford. Rog' Bigod. eorl on Northfolk and marescal on Englenelond'. Perres of Sauveye. Will' of ffort. eorl on Aubem'. Joh' of P'lesseiz eorl

on Warewik. Joh' Geffrees sune. Perres of Muntefort. Ric' of Grey. Rog' of Mortemer. James of Aldithel and ætforen oþren inoþe.

¶ And al on þo ilche worden is isend in to æuriþce oþre shcire ouer al þære kuneriche on Engleneloande. And ek in tel Irelande.

Here we remark that in 1258 the letter þ (called 'Thorn') was still in common use. There is one solitary instance of the Roman *th* in the above document, and that is in a family name; by which we may suppose that the *th* was already recognised as more fashionable. The following is the modern English of this unique proclamation.

¶ *Henry, through God's help, King in England, Lord in Ireland, Duke in Normandy, in Aquitain, and Earl in Anjou, sends greeting to all his subjects, learned and lay, in Huntingdonshire.*

*This know ye well all, that we will and grant that that which our counsellors all or the more part of them, that be chosen through us and through the land's folk in our kingdom, have done and shall do, in the reverence of God and in loyalty to us, for the good of the land, through the care of these aforesaid counsellors, be stedfast and lasting in all things aye without end.*

*And we enjoin all our lieges, in the allegiance that they us owe, that they stedfastly hold, and swear to hold and maintain the ordinances that be made and shall be made through the aforesaid counsellors, or through the more part of them, in manner as it is before said.*

*And that each help the other so to do, by the same oath, against all men: Right for to do and to accept. And none is to take land or money, wherethrough this provision may be let or damaged in any wise. And if any person or persons come here-against, we will and enjoin that all our lieges them hold deadly foes.*

*And, for that we will that this be stedfast and lasting, we send you this writ open, signed with our seal, to hold amongst you in hoard (store). Witness ourselves at London, the eighteenth day in the month of October, in the two and fortieth year of our crowning.*

*And this was done in the presence of our sworn counsellors, Boniface, Archbishop of Canterbury; Walter of Cantelow, Bishop of Worcester; Simon of Montfort, earl of Leicester; Richard of Clare, earl of Gloucester and Hertford; Roger Bigod, earl of Norfolk and Marshal of England; Piers of Savoy; William of Fort, earl of Albemarle; John of Plesseiz, earl of Warwick; John Gefferson; Piers of Montfort; Richard of Grey; Roger of Mortimer; James of Aldithel,—and in the presence of many others.*

¶ *And all in the like words is sent in to every other shire over all the kingdom of England; and also into Ireland.*

70 (This is not a specimen of 'King's English,' nor of any type of English that ever had a living existence. It is to English something like what the Hindustani of one of our Indian interpreters might be to the spoken language of the natives—good enough to be understood of the people, and clumsy enough to betray the hand of the stranger. It is a piece of official English of the day, composed by the clerk to whom it appertained, off notes or an original draft, which (in either case) were couched in French. The strength of the composition consists in set and established phrases, which had long been in use for like purposes, and which betray themselves by their flavour of anachronism here. Such are *fullume*, *willen* and *unnen*, *isetenesses*, *on* in places where it was no longer usual, and other less palpable anachronisms, among which we should probably reckon the use of the word *hord*.

That this proceeds from the pen of one whose sphere was more or less outside the people, appears from the overcharged rudeness and broadness of many of the forms, running on the verge of caricature. Such are, *loande*, *Lhoauerd*, *moare*, *hoaten*, *foangen*, *æurihce*, *schire*, *tel*.

The proportion of French words is so small, compared to the literary habits of the date, that it is plain they have been studiously excluded, even with a needless excess of scruple; for a vast number of French words must before now have become quite popular. Besides *iseined* and *cruninge* the translator might perhaps have safely ventured on the word *purveance* (providence, provision, care), which is what he had under his eye or in his mind when he in two places employed the uncouth native word *besigte*—a word hardly to be found elsewhere. This is not a specimen of any living and growing dialect of English. It is a piece of desk and dictionary work. It is a crude and laboured translation from a French copy.

71. This is not indeed 'King's English,' but it may well stand as a monument of the necessity which produced 'King's English.' It marks the attempt to find among the strife of languages and the Babel of dialects a central and popular medium of communication. The need was at length supplied by the example and usage of the court. If we look forward for a moment to the end of this period, when a standard language was established, we may see what manner of English was in use in the royal family at that time. The following letter from Henry Prince of Wales (afterwards Henry V) to his father, is one of the earliest of extant letters written in English, and it shews us the progress of the English language at its centre:—)

*Henry Prince of Wales to his father Henry IV.*

A.D. 1402.

My soverain lord and fader, I Recomande me to yowr good and gracieux lordship, as humbly as I can, desiring to heere as good tydingges of yow and yowr hye estat, as ever did liege man of his soverain lord. And, Sir, I trust to God that ye shal have now a companie comyng with my brother of Bedford that ye shal like wel, in good feith, as hit is do me wite. Neverthelatter my brothers mainy [*company*] have I seyn, which is right a tal meyny. And so schal ye se of thaym that be of yowr other Captaines leding, of which I sende yow al the names in a rolle, be [*by*] the berer of this. Also so, Sir, blessid be God of the good and gracieux tydingges that ye have liked to send me word of be [*by*] Hierford your messenger, which were the gladdist that ever I myȝt here, next yowr wel fare, be my trouth : . . . . . Also Sir, blessid be God, yowr gret ship the *Grace Dieu* is even as redy, and is the fairest that ever man saugh, I trowe in good feith; and this same day th' Erle of Devenshir my cosin maad his moustre [*muster*] in her, and al others have her [*their*] moustre the same tyme that shal go to þe see. And Sir I trowe ye have on [*one*] comyng toward yow as glad as any man can be, as far as he shewith, that is the King of Scotts: for he thanketh God that he shal mowe shewe be experience th' entente of his goodwill be tñe suffrance of your good lordship. My soverain lord more can I not write to yowr hynesse at this time; but þt ever I beseche yow of your good and gracieux lordship as, be my trouth, my witting

willingly I shal never deserve the contrary, that woot God, to whom I pray to send yow al þ<sup>t</sup> yowr hert desireth to his plaisance. Writen in yowr tovn of Hampton, the xiiij<sup>th</sup> day of May.—Yowr trewe and humble liege man and sone, H.G.

72. Between these two pieces—namely, that of A.D. 1258 and that of A.D. 1402—a period of 140 years had elapsed; but even this period, which represents four generations of men, would not suffice to allow for the transition of the one into the other in the way of lineal descent. In fact they are not on the same track. The one is an artificial conglomerate of confused provincialisms, the other a living and breathing utterance of ‘King’s English.’

73. But it is in the writings of Chaucer and Gower that we have for the first time a full display of King’s English. These two names have been coupled together all through the whole course of English literature. Skelton, the poet laureate of Henry VII, joins the two names together. So does our literary king, James I. So have all writers who have had occasion to speak of the fourteenth century, down to the present day. Indeed, Chaucer himself may be said to have associated Gower’s name permanently with his own literary and poetical fame, in the terms with which he addressed his *Troylus and Creseide* to Gower and Strode, and asked their revision of his book:—

O moral Gower, this boke I directe  
To the, and to the philosophical Strode,  
To vouchen sauþ, ther nede is, to correcte,  
Of youre benignites and zeles good.

Thus these two names have grown together, and their connection is soldered by habit and tradition. One is apt to imagine, previous to a study of their works, that they were • a *par nobile fratrum*, brothers and equals in poetry and genius, and that they had contributed equally, or nearly so, towards the making of English literature. But this

is very far from being the case. That which united them at first, and which continues to be the sole ground of coupling their names together, is just this,—that they wrote in the same general strain and in the same language. By this is meant, first, that they were both versed in the learning then most prized, and delivered what they had to say in the terms then most admired ; and secondly, that both wrote the English of the court. If affinity of genius had been the basis of classification, the author of *Piers Plowman* had more right to rank with Chaucer than the prosaic Gower. But Chaucer and Gower are united inasmuch as they both wrote the particular form of English which became more and more established as the standard form of the national language, and their books were classics of the best society down to the opening of a new era under Elizabeth.)

74. (And now the question naturally rises, What was this new language? what was it that distinguished the King's English from the various forms of provincial English of which examples have been given in the group of writers noticed above, or from *Piers Plowman* and other provincial contemporaries of Chaucer?) In answer to this it may be said, that it is no more possible to convey the idea of a language by description than of a piece of music. The writings must be looked into by all who desire to realise the distinctions here to be pointed out. The best course for the student is to master a particular piece, and Chaucer's Prologue to the *Canterbury Tales* is the piece which unites a greater variety of interest in proportion to its extent, than any production of the fourteenth century.

(The leading characteristics of the King's English—the characteristics by which it is distinguished from the provincial dialects—are only to be understood by a consideration of the vast amount of French which it had absorbed.



It is a familiar sound to hear Chaucer called *the well of English undefiled*. But this expression never had any other meaning than<sup>t</sup> that Chaucer's language was free from those foreign materials which got into the English of some centuries later. Compare Chaucer with the provincial English writers of his own day, and he will be found highly Frenchified in comparison with them. Words which are so thoroughly naturalised that they now pass muster as 'English undefiled,' will often turn out to be French of the twelfth and thirteenth centuries.) Who would suspect such a word as *blemish* of being French? and yet it is so. It is from the Old French *blemis*, stem of *blemis-ant*, pres. part. of *blemir*, *blesmir*, to soil, to stain, from *blesme* (now *blême*), wan, pale. Then there is the very Saxon-looking word with its *w* initial, to *warish*, meaning to recover from sickness. Sometimes it assumes the form *warsh*, and then it looks still more indigenous; as when it is said that the first sight of his lady in the morning cured him of his sorrow:—

That when I saugh her first a morwe  
I was warshed of al my sorwe.

*The Dethe of Blanche, 1104.*

Richardson, in his Dictionary, has provided this word with a direct Saxon derivation, connecting it with being *ware* or *wary*, and so taking care of oneself. But it is from the Old French *waris*, stem of *waris-ant* pres. part. of *warir*, *guarir*, the modern, *guérir*. These are only two of a whole class of verbs in *-ish* derived from the pres. part. stems of French verbs; such as to *banish*, *burnish*, *embellish*, *finish*, *flourish*, *furnish*, *nourish*, *perish*, *punish*, from *bannir*, *burnir* (*brunir*), *embellir*, *finir*, *fleurir*, *fournir*, *nourir*, *périr*, *punir*. From *obeir* we now have *obey*, but in Wiclif it is *obeisch*. Such words were made subject to the usages of English grammar, as if they had been true natives.

In Chaucer the verb *banish* takes the Saxon prefix *y-* and suffix *-ed*:—

And Brutus hath by hire chaste bloode yswore,  
That Tarquyn shuld ybanysched be thereforc.

*Legende of Goode Women.*

The difference of look between the French initial *gu* and the English initial *w* often masks a French word. Thus *warden* is from the French *gardien*. In Chaucer the French word *gâteau* (a cake), anciently *gastel*, takes the form of *wastel*.

75 (A large number of Romanesque words are thoroughly imbedded into our speech. The following is a list of French and Latin words found in the poetry of Chaucer and in use to this day. The spelling has been modernized.)

abominable	anguish	baptise
abridge	apparel	barren
absence	appear	battle
absent	appease	beast
abundant	appetite	beauty
accept	argument	benign
accident	array	benignity
accord	art	besiege
acquaint	artificial	bible
add	ascendant	blame
advance	ascension	blanch
advantage	assay	blanc-mange
adversity	assemble	boast
advocate	assent	boil
adventure	assize	bounty
adverse	astony	caitiff
advice	attain	cape
affection	audience	carpenter
air	auditor	carriage
alas	authentic	carry
allege	authority	case
alliance	avaunt	castle
ally	azure	cattle
altercation	bachelor	cause
amend	balance	cease
amiable	banish	certain

certes	content	describe
celestial	contrary	description
chain	convert	desert
chamber	convey	deserve
champion	cook	desire
chance	cope	despair
change	cordial	despise
charge	coronation	despite
charity	correct	destiny
charm	counsel	destruction
chase	countenance	determine
chaste	counterfeit	devise
chastity	countess	devotion
cheer	country	devour
chief	courage	diet
chivalry	course	difference
chivalrous	court	digestible
circuit	courtesy	dignity
circumstance	courteous	diligence
city	cousin	diligent
clear	covenant	discern
cloister	cover	discord
collation	coverchief	discover
comfort	creator	discreet
command	creature	discretion
commandment	credence	disdain
commend	crime	dislodge
commission	crown	dispensation
common	crude	disport
company	cruel	dissension
compass	cruelty	distress
compassion	curate	divers
complain	cure	divinity
complexion	curious	division
comprehend	custom	doctor
conceit	dainties	double
conclude	damn	doubt
conclusion	dance	dress
condition	danger	duration
confound	debate	ease
confusion	debonair	easy
conjecture	deceit	easily
conjoin	declare	effect
conquest	defence	element
conscience	degree	eloquence
conserve	delight	embrace
consider	demand	emperor
constable	depart	emprise
constrain	derive	enchantment
contagion	descend	endite

endure	grace	largess
engender	grant	latitude
ensample	grieve	legend
envenom	guide	leisure
envy	guile	letter
equity	gullet	liberty
errant	harbour	licentiate
escape	harness	lily
eschew	haste	lineage
estate	haunt	luxury
eternal	heritage	madam
excellence	honest	magic
exchange	honesty	magnanimity
excuse	honour	magnificence
execution	horrible	majesty
experience	host	malady
expert	hour	malice
expound	humanity	manner
face	humble	mansion
faculty	humility	mantle
fail	humour	marriage
faith	idol	martyr
false	image	marvellous
fame	imagine	mass
feast	incense	master
felicity	incline	matter
felony	increase	measure
fierce	infernal	measurable
figure	iniquity	meat
firmament	innocence	mediation
flower	innocent	melody
folly	instrument	memory
fool	intellect	menace
force	intent	mention
forest	ivory	mercenary
form	jailor	merchant
fortune	jangle	mercy
fortunate	jeopardy	merit
frailty	jewel	message
fraternity	jocund	metal
fruit	join	minister
fusible	jolly	miracle
gay	journey	mirror
general	joy	mischief
gentle	judge	mistress
geometry	judgment	moist
glorious	justice	monster
gluttony	labour	moral
govern	language	mortal
governance	large	mover

multiply	perfect	privy
nativity	perpetually	prize
natural	persevere	proceed
nature	peseverance	process
necessary	person	proffer
necessity	pervse	profit
nicety	pestilence	progression
noble	philosopher	promise
note	philosophy	prosperity
notify	physician	prove
nourish	piteous	prudent
nurse	pittance	publish
obey	pity	purchase
obstacle	place	pure
obstinate	plain	purge
offence	planet	purpose
offend	pleasance	purvey
office	pleasant	quaint
officer	please	quantity
opinion	plenteous	quart
oppress	plenty	question
oppression	poignant	quit
ordain	point	rancour
order	pomp	ransom
ordinance	poor	reason
organ	pope	receive
original	port	recommend
orison	possible	record
ornament	possibility	redress
ostler	pouch	refuse
pace	pound	region
pain	pourtraiture	rehearse
paint	pourtray	release
pair	powder	religion
pale	practiser	remedy
pamper	praise	remember
parlement	pray	remembrance
parochial	prayer	remission
part	preach	renown
party	preface	rent
pass	prefect	repent
passion	presence	repentance
patent	present <i>vb.</i>	report
patience	pride	reporter
patient	prince	request
patron	princess	require
peace	principal	resistance
penance	prison	resort
people	privily	respite
peradventure	privity	restore

reverence	sire	talent
reverent	skirmish	taste
riches	sober	tavern
robe	sojourn	tempest
rose	solace	tempt
rote	solemn	tender
route	solemnity	tent
royally	sort	term
royalty	sound <i>subst.</i>	theatre
rude	sounding	tormentor
rule	sovereignty	tower
sacrifice	space	traitress
safe	special	translate
saint	spend	translation
salvation	spicery	travail
sanctuary	spirit	treason
sanguine	spouse	tributary
sapience	squire	turn
sauce	stable <i>adj.</i>	tyranny
save	stately	tyrant
savour	stature	usage
scarcity	statute	vain
school	story	vanish
scholar	strait	vanity
science	study	vary
season	subject	very
second	substance	vice
secure	subtily	victory
sentence	subtilty	victual
sergeant	subtle	village
sermon	succession	villany
servant	sudden	violence
serve	suffer	virgin
service	suffice	virginity
session	superfluity	virtue
siege	supper	virtuous
sign	suppose	visit
similitude	surety	vital
simple	suspicious	voice
sir	table	vouchsafe

76. These words are still in our language; and beyond these there are many French words in Chaucer which have since been disused, or so much altered as to be of questionable identification. But the general permanence of Chaucer's French words may reasonably be esteemed a proof that he is in no sense the author of this particular combination of the

two languages; that he adopted and did not invent the mixture.

The proportion of French was very much more considerable than is generally admitted. Sometimes we meet with lines which are almost wholly French:—

Was *verray felicittee parfite*. *Prol.* 340.

He was a *verray persit practisour*. *Prol.* 424.

He was a *verray parfite gentil knight*. *Prol.* 72.

And *sikerly* she was of great *desport*,  
And ful *plesaunt* and *amyable* of *port*;  
And *peyned* hire to *countrifete chiere*  
Of *Court*, and been *estatllich* of *manere*;  
And to been holden *digne* of *reuerence*. *Prol.* 137.

### § 10. *The Bilingualism of King's English.*

77. But we have proofs of more intimate association with the French language than this amounts to. The dualism of our elder phraseology has been already noticed. It is a very expressive feature in regard to the early relations of English with French. Words run much in couples, the one being English and the other French; and it is plain that the habit was caused by the bilingual state of the population. Thus:—

act and deed.

baile and borowe. 316.

captive and thrall.

head and chief.

head and front.

uncouth and strange. *Chaucer's Dreame*, vol. vi. p. 57; ed. Bell.

nature and kind. *Ibid.* p. 55.

disese and wo. *Ibid.* p. 102.

mirth and jollity.

meres and bounds.

huntynge and venerye. *Canterbury Tales*, 2308.

steedes and palfreys. *Ibid.* 2495.

stedfast and stable. *Ballade to King Richard*.

prest and boun. T. Occleve, in Skeat's *Specimens*, p. 20.

ways and means.

It is not a very unfrequent thing in Chaucer for a line to contain a single fact bilingually repeated:—

He was a well good wriht a carpentere. *Prol.* 614.

By forward and by composicioun. *Id.* 850.

78. Sometimes this feature might escape notice from the alteration that has taken place in the meaning of words. In the following quotation from the Prologue, there are two of these diglottisms in a single line:—

A knyght ther was apd that a worthy man,  
That fro the tyme þat he first bigan  
To ryden out, he loued chivalrye,  
Trouthe and honour, fredom and curteisye.

The last line contains four nouns to express two ideas. 'Trouthe' is 'honour,' and 'fredom' is 'curteisye.' The formula 'I plight thee my troth' is equal to saying 'I pledge thee my honour,' only the former is a more solemn way of saying it—the word *troth* having been reserved for more impressive use. The use of *free* and its derivatives in the sense of generous, noble, gentlemanlike manners, politeness, as the equivalent of *courtesy*, is frequent in our early poetry.

These examples may suffice to shew that this prevalent coupling of words, one English with one French, is no mere accidental or rhetorical exuberance. It sprang first out of the mutual necessity felt by two races of people and two classes of society to make themselves intelligible the one to the



other. It is, as one may say, a putting of colloquial formulæ to do the duty of a French-English and English-French vocabulary.)

79. At length this ripens into a figure and form of eloquence. Force is given to a statement by saying it in the two languages, provided it can be done gracefully and melodiously. When Spenser has occasion to represent that Cambello, though taken by surprise, is nevertheless quite ready to fight, he sets this military virtue in relief by saying it in both English and French. The word *prest* means ready; it is the modern French *prêt*:—

He lightly lept out of his place of rest,  
And rushing forth into the empty field,  
Against Cambello fiercely him address:  
Who, him affronting soone, to fight was readie prest.

*The Faery Queene*, iv. 3. 22.

The two languages became yokefellows in a still more intimate manner. From combination it is but a step to composition. Compounds of the most close and permanent kind were formed bilingually.) Some of them exist in the present English. Such a compound is *bult-end*, where the first part is *bout*, the French word for end. In *besiege* we have *be-* a Saxon adverb meaning 'around,' linked to a French verb *siéger*, to sit; and the compound means 'to sit around' a place. The old word which this hybrid supplanted was *besittan*, from which we have drawn the verb to *beset*. So in like manner the genuine Saxon *bewray* was superseded by the hybrid *betray*. A somewhat different case is that of the word *gentleman*, where a French compound *gentilhomme* is half translated, and so the word has been permanently fixed in a bilingual condition.

80. (But there is a blending of a yet more intimate kind between the two languages. Sometimes an English word was retained in the language as the mere representative of

some French word.) It was divorced from its old sense, and made to take a sense from some French word of contiguous idea. A good example offers in the Prologue :—

And thogh þat he weere worthy he was wys,  
 And of his poort as meke as is a mayde :  
 Ne neuere yet no vileynye ne sayde  
 In al his lyf vnto no manere wight :  
 He was a verray perfit gentil knyght.

The first line means that although the knight was valiant, yet was he modest, gentle, well-disciplined, sober-minded, as the lines following explain. The word *wys* or *wise* here does duty for the French *sage*, of which it is enough to say that French mothers at the present day, when they tell a child to be good, say *Sois sage*.

81. In this way of representation much in our language is French in spirit even where the words are made of Saxon material. The relative pronouns are a strong example. We have now two relative pronouns neuter, namely, *that* and *which*. The Saxon had only *that*; the use of *which* was but interrogative and indefinite. It was in imitation of the French *que* and *lequel*, that *which* assumed the function of a Relative, and in Chaucer we often meet with these two in cumulation, thus—

*which that*

I wil yow telle a tale which that I  
 Lerned at Padowe of a worthy clerk.

*The Clerk of Oxenfordes Prologe.*

In like manner the relative uses of *who*, *what*, *when*, *where*, *whence*, *why*, are all of them thinly-disguised imitations of the French. In Chaucer ther is still the usual conjunction, instead of *where* as we should now write :—

This constable was no thing lord of this place  
 Of which I speke, ther he Custance fond,  
 But kepste it strongly, many wintres space,  
 Vnder Alla, kyng of Northumberlond.

*The Man of Lawes Tale, 576.*

82. (As a result of these intimate blendings, it happened that words and phrases were produced of which it is impossible to say definitely that they are either French or English. No ingenuity has as yet been able to uncoil the fabric of certain expressions which at this epoch make their appearance.) For example, 'He gave five shillings to boot'—what is the origin of this familiar and thoroughly English expression *to boot*? We know of a 'boot' or 'bote' which is native English, and from which came the Saxon verb *BÊTAN*, to mend a thing. The fishermen of Yarmouth have sometimes astonished the learned and curious who have conversed with them, by talking of beating their nets (so it sounds) when they mean mending them. In Saxon times *BÔT* was the legal and most current word for amends of any kind. It passed into ecclesiastical diction in the term *DÆD BÔT*, deed-bettering, a word that was succeeded by the term *penance*. Then *bote* was used for material to mend with. It was for centuries, and perhaps still is in some parts, a set phrase in leases of land, that though the tenant might not fell timber, yet he might have wood to mend his plough and make his fire, *plow-bote and fire-bote*. It might appear as if little more need be urged for the purpose of shewing that this is also the word in the expression 'to boot.' And yet, when we come to examine authorities, there is great reason to hesitate before excluding the French language from a share in the production of this expression. There are two contemporary verbs, *bouter* and *boutre*, with meanings not widely diverse from each other, in the sense of putting to, push, support, prop. Hence we have *abut* and *buttre*. The old grammarian Palsgrave seems to imply this French derivation when he says: 'To boote in corsyng [horse-dealing], or chaūging one thyng for another, gyue money or some other thyng above the thyng. What wyll you

boote bytwene my horse and yours? Mettre ou bouter davantaige.'

83. That eminently English word *business* owes, if not its physical shape, at least the best element of its signification, to a French source. Though the shell of its form has been at length discovered in an early text by the indefatigable eye of Professor Skeat<sup>1</sup>, yet we still need the help of Old French *besoignes* to account for its modern meaning. The Anglo-Saxon *byrig* carried with it the idea of busy, anxious, occupied; but it fails to supply that idea which lives in the modern French *besogne*, as, 'Faites votre besogne' Do your duty. For 'a man of business' means, and has always meant, something very different from a man who is busy. Let us hear an independent and competent witness on the signification of this, which is now one of the most characteristic words of our nation:—

The dictionary definition of Business shows how large a part of practical life arranges itself under this head. It is 'Employment; an affair; serious engagement; something to be transacted; something required to be done.' Every human being has duties to be performed, and therefore has need of cultivating the capacity of doing them; whether the sphere is the management of a household, the conduct of a trade or profession, or the government of a nation. Attention, application, accuracy, method, punctuality, and dispatch, are the principal qualities required for the efficient conduct of business of any sort.—Samuel Smiles, *Self-Help*, chap. viii.

<sup>1</sup> In the Supplement to his English Dictionary, v. Busy. 'The question as to the antiquity of the word *business* may now be set at rest. Though not given in any A. S. Dictionary we nevertheless find *disignisse* occurring as a gloss to Lat. *sollicitudinem* in sect. xx of the Table of Contents to St. Matthew's Gospel in the Lindisfarne MS. Hence *business* is a purely English word, formed quite independently of O. French *busoignes*, though the latter may have modified its use.'

84. We will close this section with a notice of certain traits which our English poetic diction has inherited from the bilingual period. There is what may be called the ambidextral adjective; where two adjectives are given to one substantive, one being placed before and the other after it. At first the prepositive adjective was Saxon and the postpositive one Romanesque; but this was soon forgotten, while the ambidextral habit was retained. Thus Chaucer:—

I say the woful day fatal is come.

*The Man of Lawes Tale*, 261.

In the following short quotation from Wordsworth we have two examples:—

Days of swæet leisure, taxed with patient thought  
Abstruse, nor wanting punctual service high.

*The Prelude*, init.

In one of the best-known pieces of the *Christian Year* we find—

By some soft touch invisible. *Morning*.

A more general effect is the enlarged choice of words. A great number of common ideas being now expressed in duplicate, we have often adopted the one for every-day use, and reserved the other for the poetic diction. Thus we have taken *colour* as the common word, and exalted the Saxon *hue* to a more select position.

God, by His bow, vouchsafes to write  
This truth in Heaven above;  
As every lovely hue is Light,  
So every grace is Love.

John Keble, *Christian Year*, Quinquagesima.

And from the same source the rhetoric of our prose is enriched by variation:—

We colour our ocular vision with the hues of the imagination.—John Henry Newman, *Essays*, Reformation of the Eleventh Century, p. 252.

§ 11. *Conclusion.*

85. The French language has not only left indelible traces on the English, but has imparted to it some leading characteristics.

It is not merely that there are many English words of which the derivation cannot be clearly specified, owing to the intimate blending of the French and English languages at the time when such words were stamped with their present form and signification. The Romanesque influence has penetrated deeper than to the causing of a little etymological perplexity. It has modified the vocalisation, it has softened the obstinacy of the consonants, it has given to the whole language a new complexion.

The focus of this blending was the court. The court was the centre and chief meeting-point for the two nationalities, even while it knew of no literature but the French. The court was the seminary that produced our first national poet. This added greatly to the natural advantages which a court possesses for making its fashion of speech pass current through the nation. Supposing—and the supposition is not an unreasonable one—that in the struggles of the thirteenth century a great poet had risen among the popular and country party, the complexion of the English language would in all likelihood have been far different from what it now is. Such a poet, whether he were or were not of courtly breeding, would naturally have selected the phraseology of the country and have avoided that of the court. And be it remembered, the language of the country was at that time quite as fit for a poet's use, as was that of the court. It is true that a court has its own peculiar facilities for setting the fashion of speech, but still it is not necessary that the form of a nation's language should be dictated from the

highest places of the land. The Tuscan form of modern Italian was decided by the poetry of Dante, at a time when Florence and Tuscany lay in comparative obscurity; and when more apparent influence was exercised by Venice, or Naples, or Sicily. In our country it so happened that the first author whose works gained universal and national acceptance was a courtier. This is a thing to be well attended to in the history of the English language. For this language is in its whole constitution a standing monument of the great historical fact that a French court had been planted in an English land. The landsfolk tried to learn some French, and the court had need to know some English; and the language that was at length developed expresses the tenacity of either side and the compromise of the two. This unconscious unstudied compromise gradually worked itself out at the royal court; and the result was that form of speech which became generally recognised and respected as the King's English.

86. In the northern part of the island another centre was established at the royal court of Scotland. Here we may mark the centralising effect of a seat of government upon a national language. The original dialect of the south of Scotland was the same with that of the northern counties of England, at least as far south as the Trent. This was the great 'Anglian' region. The student of English may still observe broad affinities between the idioms north and south of the Scottish border. Peculiar words, such as *bairn*, *bonny*, are among the more superficial points of similarity. But we will select one that is more deeply bedded in the thought of the language. There is in Yorkshire, and perhaps over the north of England generally, a use of the conjunction *while* which is very different from that of Queen's English. In our southron speech *while* is equivalent to *during*, but in the

northern dialects it means until. A Yorkshireman will tell his boy, 'You stay here while I return.' At Maltby there lived, some years ago, a retired druggist, highly respected at the time, and well remembered since. The boys' Sunday school was confided to his management; and he had a way of appealing to them when they were disorderly which is still quoted by those who often heard it: 'Now, boys, I can't do nothing while you are quiet.'

If we look into the early Scottish literature we find that this use of *while* is the established one. Thus Dunbar:—

Be divers wayis and operatiouns  
Men maks in court their solistatiouns.  
Sum be service and diligence;  
Sum be continual residence;  
On substance sum men dois abyde,  
Quhill fortoun do for them provide.

That is, 'Some men live on their own means *while*, i.e. until, fortune provides for them.' The same poet has 'quhill domisday' for 'until doomsday.'

The following examples are from Buchanan's version of the famous letters of Queen Mary, reprinted by Hugh Campbell, 1824:—

You left somebody this day in sadness, that will never be merry while he see you again.

I wrought this day while it was two hours upon this bracelet (i.e. till it was two o'clock).

Which was the occasion that while dinner time I held purpose to nobody (i.e. that until dinner time I conversed with nobody).

In Shakspeare we find this usage, in one instance in the mouth of a Scotchman:—

While then, God be with you. *Macbeth*, iii. 1. 43.

(Pope corrected the reading, and changed *while* to *till*.) In another instance the speaker is a lady of Illyria:—

He shall conceale it,  
Whiles you are willing it shall come to note.

*Twelfth Night*, iv. 3. 29.



87. The dialects of our northern counties were anciently united in one Anglian state-language, the same with that which we now call Scottish. The severance which has since taken place, has been due to the division of that which was once an integral territory, whereby the old uniformity and identity has been broken up, and the new political border has become, in great measure, a linguistic border also. On the other side of that border is a rustic dialect and a national literature which may picture to our eyes and ears, with some approach to probability, what our English language might by this time have been, if it had been preserved equally free from Romanesque influence. In our own southern land, the growth and expansion of the King's English has so exhausted the Saxon dialects which constituted the material out of which the King's English has grown robust, that nothing but a few poor relics are left to them of their own, and it is no longer possible to institute a comparison between them and the national speech. When, in a season of unusual heat, the potato crop has ripened in the middle of the summer, and produced a second generation of tubers, the new potatoes and the old cling to the same haulm, but those of later growth have left the earlier crop effete and worthless. Even so it is with the dialects—all their goodness is gone into the King's English, and little remains but their venerable shades. Such power and beauty as they still possess they cannot get credit for *carent quia vate sacro*, because they want a poet to present them at their full advantage. Where, in some remoter county, a poet has appeared to adorn his local dialect, we find ourselves surprised at the effect produced out of materials that we might else have deemed contemptible. A fine example of this is furnished by the poems of Mr. Barnes in the Dorset dialect. Unless a southern fondness misleads us, he has affiliated to our language a second Doric,

and won a more than alliterative right to be quoted along with Burns.

88. The great characteristic which distinguishes all the dialects from King's English is this—That they are comparatively unaltered by French influence. In Scottish and provincial glossaries there is too great a readiness to trace words back to French sources. When a great provincial word like the adjective *bonny* or *bonnie* is referred to the French adjective for 'good,' masculine *bon*, feminine *bonne*, an example is seen of over-proneness to French derivations. This word is in popular use from the Fens to the Highlands, and widely spread over the central parts of the island. It occurs in Shakspeare, and is familiarly known in the old ballads and romances.

It seems never to have borne the sense of good. If it had at one time meant good, that sense, or something like it, would have lingered somewhere. But there are no relics of such a meaning. Its sense is one and the same everywhere, north and south. It is that of being joyous, smart, gay, fair to look upon, equally in the person and in the attire. Uniformity of sense over a wide area is evidence that the word must have borne the present sense at the time of its distribution over that area. This sort of argument is not applicable to a modern national expression; but to an old provincial one it is. The reason of this difference is obvious. Where there is a central literature, there is a constant provision for the maintenance of uniformity, even though words are changing their sense. But when a word is used by dispersed groups of people, and that word undergoes change of sense, such change will not be uniform, because there is no standard. The uniformity then which holds in the use of *bonnie* is, to say the least, a strong ground of presumption that the sense is a well-preserved sense and, so to say, the original sense of

that word. It is true we have no surviving instance of a Saxon 'bonig\*' but it may be reasonably surmised that the word was already in Saxon times spread just as it is now, only in the form of 'bonig.' We have the substantive which would naturally form such an adjective. The rings and chains and barbaric trappings which adorned the figure-heads of the ships of the eleventh century are called in one of the Saxon chronicles *BON-E*; and this is translated by Florence of Worcester with the Latin *ornatura*, ornament, decoration. When Leofric, the first Bishop of Exeter, gave to his cathedral many ornamented objects, they were all described in his memorandum, which is extant, as *GEBONEDE*. Roods, books, shrines, candlesticks, and other objects, are described as *GEBONED*, which seems here to imply fine ornamented decoration, probably goldsmith's and silversmith's work. Here, then, is the trace of a sufficient root for the derivation of our *bonnie*, and one which will far better satisfy the requirements of the case.

89. But it is not by wresting a few native words from the French category that we are to succeed in establishing the comparative 'purity' of the Scottish-Anglian and of our provincial dialects, as compared with the Queen's English. The real characterising distinction of the latter is not that it took in more French words, or even that in many words it blended French and English features together till they were undistinguishable; but, that the sound, the rhythm, the modulation, the music of the language was one entirely new. Every Englishman knows that it is comparatively easy to understand the dialects in print, but often quite impossible in conversation. The main cause of this is the unfamiliar tone and rhythm. The English language is one which has from long mixture with the French obtained, not indeed the French intonation, but a new one of its own; and herein will

probably be found the essential characteristic which sets our English apart from its old relatives as a new and distinct variety of the old Gothic stock, and one from which the world may see a new family of languages ultimately engendered. To this result a long train of conditions contributed; and we are able in some measure to trace the causes from the time when the Roman colonisation infected the Keltic speech of the island, and prepared the mould into which the Saxon immigration was to be received. But all other causes recede into insignificance, compared with the long rule of French-speaking masters in this island. If we want to describe the transition from the Saxon state-language of the eleventh century to the Court-English of the fourteenth, and to reduce the description to its simplest terms, it comes in fact just to this:—*That a French family settled in England, and edited the English language.*

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## CHAPTER I.

### OF THE ENGLISH ALPHABET.

90. ALPHABETIC writing appears to have been an outgrowth of that picture-writing which is still in use among savages; and of which there is a poetical description in the *Song of Hiawatha*, Canto xiv. At first the writing was altogether pictorial—that is to say, the thing pictured was the thing meant, either simply or symbolically. When Charles Dickens was at Harrisburgh (Pennsylvania) in 1842, he saw a number of treaties which had been made with the Indians, and their signatures were rough drawings of the creatures or weapons they were emblematically called after. This picture-writing is commonly spoken of as Hieroglyphic.

Next, the thing pictured stood for the sound of its name, wherever that sound was required, whether to speak of that very thing or of some other thing with like-sounding name. This is the state of Chinese writing. It is as if (to adopt Mr. Tylor's illustration) a drawing of a pear were made to do duty for the words *pare*, *pear*, and *pair*, with signs to guide the reader which sense he was to attach to the sound. This tends towards the formation of a syllabarium, which is a set of phonetic characters, not of vowels and consonants but of syllables: and this is the completion of the second or syllabic stage of writing.

The third stage is what we call the Alphabetic system. Here each figure represents only a consonant or a vowel.



Some national methods of writing have failed to arrive at this, and have remained stationary midway. Others, as the ancient Egyptian, having gone through all the stages, retain something of each, and present a mixture of all, not having become purely alphabetic.

91. That simplification which resulted in the production of an Alphabet was much promoted by the transference of the writing-system from one race to another. In fresh hands it would undergo a new test of applicability, and many old hieroglyphic relics would be purged away. Thus the Chinese hieroglyphic has led to syllabaries among the Japanese, and to an alphabet among the Coreans: and Ewald says that the art of writing which the Israelites certainly practised when they left Egypt, was a genuine product of the reciprocal action of Egyptian and Semitic culture. It seems to be now quite established that Egypt was the birthplace of the Semitic art of writing, which is only the archaic form of the European; and the Greek legend justly pointed to Phœnicia as the quarter from which the alphabet passed into Greece.

Purely alphabetic as modern European writing is, there are still some visible traces of its pictorial origin. The first four Roman numerals, I, II, III, IIII, for instance, are pictorial of that which is alphabetically expressed by the words *one*, *two*, *three*, and *four*. We may imagine that they represent so many fingers, or sticks, or notches, or strokes. It has been also supposed that the numeral V may have originated in a rude drawing of the open hand with the thumb stretched out and the fingers close together. Again, when we read in our almanacs ‘☉ before clock 4 min.’ and ‘☽ rises at 8 h. 35 min.’ we have before us a mixture of the pictorial with the alphabetical, the most elementary with the most consummate method of writing.

92. Our nation, in common with the other nations of

western Europe, has adopted the Roman alphabet. This change began in the latter end of the sixth century, but it was not quite completed at that time.

The Roman alphabet was introduced into our island from two opposite quarters, from the north-west by the Irish missionaries, and from the south-east by the Róman missionaries. It is to be remembered that when our Saxon ancestors were pagans and barbarians, Christian life and culture had already taken so deep a hold of Ireland that she sent forth missions to instruct and convert her neighbours. Their books were written with the Roman alphabet, which they must have possessed from an early date, and to which they had already imparted a distinct Hibernian physiognomy. Of the two denominations of missionaries which thus from opposite quarters entered our island, one gained the ecclesiastical pre-eminence; but the other, for a long time, furnished the schoolmasters.

Hence it was that an insular calligraphy was acquired and retained for centuries, the first Anglo-Saxon writing having been formed after the Irish and not after the Roman model.

93. But another style of alphabetic writing had been in use among our Saxon ancestors from time immemorial—this was the Runic.

The name Runic comes from the term which was used by our barbarian ancestors to designate the mystery of alphabetic writing. This was RûN sing., RûNA, RûNE pl., and also RûN-STAFAS, Rune-staves, or, as we should now speak, Runic characters. This word RûN signified mystery or secret; and a verb of this root was in use down to a comparatively recent date in English literature, as an equivalent for the verb to whisper. In a 'Moral Ode' of the thirteenth century it is said of the Omniscient,

Elche rune he ihurð & he wot alle dede.

*Each whisper he hears, and he knows all deeds.*

In Chaucer's *Friar's Tale* (7132) the Sompnour is described as drawing near to his travelling companion,

Ful prively, and rouned in his ere;

i. e. quite confidentially, and whispered in his ear. It was also much used in the mediæval ballads for the chattering and chirping of birds, as being unintelligible and mysterious, except to a few who were wiser than their neighbours; as—

Lenten ys come with love to tounne,  
With blosmen and with briddes rounne.

94. It was used also of any kind of discourse; but mostly of private or privileged communication in council or conference:

The steward on knees him sat adown,  
With the emperor for to rown.

*Richard Coer de Lion*, 2142; in Weber's *Metrical Romances*.

These uses of the term are very ancient;—in the Mœsogothic Gospels we find RUNA NÊMUN, they took counsel, Matt. xxvii. 1, and other instances.

This *rown* became *rownd* and *round*, on the principle of *n* drawing a *d* after it; see below, 138.

And in his care him rownded close behinde.

*Facry Queene*, iii. 10. 30.

In the following passage from Shakspeare, *The Winter's Tale*, i. 2. 217, the editor Hanmer proposed as a correction, 'whisp'ring round':—

They're here with me already; whisp'ring, rounding.

Thus the word RÛN had a progeny something like that of the Latin word *litterae*; whence *letter*, *letters* (learning, erudition), *literature*, *literary*.

95. The RUNES were the alphabetic characters which were in use before our ancestors learnt the Roman writing. They were differently shapen from the Roman characters, being

almost without curves, a mere composition of right lines at various inclinations and elevations relatively to each other.

This rigidity would naturally have resulted from the fact that they were used chiefly in the way of incision on hard materials such as wood, bone, stone, and metal. Indeed the word *write* (German *einritzen*) seems properly to belong to this runic sort of inscription, as it is aptly worded in the Exeter Song-Book :—

Ræd sceal mon secgan,      *Ræde is thing for man to say,*  
Rune writan.                      *Rune to write.*

*Codex Exoniensis*, p. 342, ed. Thorpe.

It is now agreed that the Runic Futhorc is a branch of that network of alphabets which spread through the world from the Phœnician stock: and good reasons have been given for thinking that the Runes are an imitation of Greek writing, learnt from the Greek settlements in the Euxine<sup>1</sup>. We may suppose that the peculiar aspect of the Runes, upright or slanting, has been caused by the exigencies of cutting upon wood, where the grain would guide the hand to eschew curved or horizontal lines. This wooden literature is however hypothetical; if it existed it has naturally perished; that which survives is mostly upon harder material.

The extant Runic literature is mostly carved on objects of stone or metal or bone :—such as stone crosses, arrows, axes, knife-handles, swords and sword hilts, clasps, spear-heads, pigs of metal, amulets, rings, bracelets, brooches, combs, horns, gold bracteates, coffins, bells, fonts, clog-almanacks—and but little in books. Runic inscriptions are chiefly found in the northern and western extremes of Europe, the parts

<sup>1</sup> *Greeks and Goths; a Study on the Runes.* By Isaac Taylor, M. A., 1879. 'The Greek colonies of the Euxine were derived from Ionia, where the runic peculiarities of the Greek alphabet are chiefly found.' p. 43. 'From the earliest times the trade route between the Baltic and the Euxine was by the waterway of the Dnieper (Borysthènes).' p. 49.

which were never visited by Roman armies, or where (as in this country) great immigrations took place after the Romans had retired.

96. There are many varieties of Runes found in old books, but the chief alphabets are the Anglian and the Norse, to which the <sup>1</sup>Manx writings have been referred. The chief Anglian monuments are the Bewcastle Cross and the <sup>2</sup>Ruthwell Cross; to which must be added that remarkable Casket which is named after Mr. Franks, and which he has presented to the British Museum <sup>3</sup>.

NAMES.	VALUE.	ANGLIAN.	NORSE.	MANX.
Ac	A	Ǻ	⚊	⚊
Beorc	B	Ɓ	ᚢ	ᚠ
Cen	C	h	ƿ	ƿ
Deg	D	ƿ	ᚿ	ᚿ
Eh	E	ƿ	ᚿ	ᚿ
Fcoh	F	ƿ	ƿ	ƿ
Gifu	G	x	ƿ	ƿ
Hægrl	H	h	ᚨ	ᚨ
Is	I	l	l	l
[Calc]	K	ƿ	ƿ	ƿ
Lagu	L	l	l	l
Man	M	ƿ	ƿ	ƿ
Nyd	N	ƿ	ƿ	ƿ

<sup>1</sup> J. G. Cumming, *Runic Remains of the Isle of Man*, 1857.

<sup>2</sup> See the strange and curious story of the decipherment of the Ruthwell Cross in Daniel Wilson, *Prehistoric Annals of Scotland* (ed. 2, 1863), vol. ii. p. 319; or, more at large, in Dr. George Stephens, *Runic Monuments*, p. 405. For those who wish to know about Runes, no more delightful avenue could be found than the study of the Ruthwell inscription.

<sup>3</sup> The work and the inscription is Northumbrian. Mr. Franks said in 1867:—‘When the casket came into my hands it was considered to be Scandinavian. The form however of the runes clearly proved its origin.’ Stephens, *Runic Monuments*, p. 471.

NAMES.	VALUE.	ANGLIAN.	NORSE.	MANX.
Os	O	𐌺	𐌺	𐌺
Peorð	P	𐌺		
Cweorn	Q	𐌺		
Rad	R	𐌺	𐌺	𐌺
Sigel	S	𐌺	𐌺	𐌺
Tir	T	𐌺	𐌺	𐌺
Thorn	TH	𐌺	𐌺	𐌺
Ur	U	𐌺	𐌺	𐌺
Wen	W	𐌺		
Yr	Y	𐌺	𐌺	
Æsc	æ	𐌺		
Eoh	eo, yo	𐌺		
	oe	𐌺		
	ea	𐌺		
	ng	𐌺		

When our Saxon ancestors adopted the use of the Latin alphabet, they still retained, even in book literature, two of the Runes, because there were no Roman characters representing their value. One was the old Thorn, þ, for which the Latin mode of expression was by the use of two letters TH: the other was the Wen, p.

97. The p was ultimately superseded by a double U (V), but the þ had a more prolonged career. This, and a modified Roman letter, namely Ð ð, divided the *th* sound between them; and during the Saxon period they were used either without any distinction at all or with very ill-observed discrimination, until they were both ultimately banished by the general adoption of the TH. This change was not completely established until the very close of the fifteenth century. And even then there was one case of the use of the Rune þ which was not abolished. The words *the* and *that* continued to be written *þe* and *þat* or *þʰ*. This habit lasted on long after its original

meaning was forgotten. The þ got confused with the character y at a time when the y was closed a-top, and then people wrote 'ye' for *the* and 'yat' or 'yt' for *that*. This has lasted down close to our own times: and the practice has not entirely ceased even now.

Ben Jonson, in *The English Grammar*, considered that by the loss of the Saxon letters þ and ð we had fallen into what he called 'the greatest difficulty of our alphabet and true writing,' inasmuch as we had lost the means of distinguishing the two sounds of *th*, as in *this*, *that*, *them*, *thine*, from the sound of the same character in *thing*, *thick*, *thread*, *thrive*. The same regret has been expressed by Rask.

As a means of distinguishing these two sounds, the letters þ and ð might have been highly serviceable; but that they were ever used with this discrimination in Saxon literature there is little if any evidence to prove.

The older Saxon scholars, namely Spelman, Somner, Hickes, and Lye, held that ð represented the sound in *thin*, and þ that in *thine*. Rask, in his *Saxon Grammar*, maintained the contrary; and he was followed by Jacob Grimm. Rask's argument is well worth the attention of the student; for whatever the validity of the conclusion, it is a good sample of phonetic reasoning. It is very little based on the direct evidence of Saxon documents, and almost entirely upon comparison with the Icelandic and Old (i. e. continental) Saxon. Mr. H. Sweet maintains that originally they both denoted the same sound, namely that of *dh*, which is heard in *thine*<sup>1</sup>.

98. When, in the sixth century, the Latin alphabet began to obtain the ascendancy over the native Runes, the latter did not at once fall into disuse. Runes are found on grave-stones, church crosses, fibulæ, &c., down as late as the

<sup>1</sup> *King Alfred's West-Saxon Version of Gregory's Pastoral Care*, Appendix I.

fifteenth century. The Isle of Man is famous for its Runic stones, especially the church of Kirk Braddan. These are Scandinavian, and are due to the tradition among the Norwegian settlers. For lapidary inscriptions, clog almanacs, and other familiar uses, it is difficult to say how long they may have lingered in remote localities. In such lurking-places a new kind of importance and of mystery came to be attached to them. They were held in a sort of traditional respect which at length grew into a superstitious awe. They were the heathen way of writing, while the Latin alphabet was a symbol of Christianity. The Danish pirates used Runes at the time when they harried the Christian nations. On a marble lion now in Venice there is a Runic inscription, which records a visit of one of the northern sea-rovers to Athens (where the lion then was) in the tenth century. After a time the Runes came to be regarded as positive tokens of heathendom, and as being fit only for sorcery and magic.

99. Our Roman writing passed through some variations of fashion. In the eleventh century the fashion of our calligraphy was changed; the old Saxon forms (which were in fact Hibernian) being superseded by the French form of the Roman writing. During the succeeding centuries this new character assumed a variety of guises, but there was one particular form which acquired predominance north of the Alps, the form which is known to us as 'Black Letter,' and which was hardly less rectilinear than the old Runes themselves. This form was maintained in Germany down to our times, but now it seems to be yielding to that character which has become general throughout modern Europe. This character, in its two forms of 'Roman' and 'Italic,' is of Italian growth, and took its final shape in the fifteenth century, in association with the invention of printing and the Revival of the ancient Classics. The following table



exhibits the chief forms under which the Roman alphabet has at different times been used in these islands:—

IRISH.	SAXON.	AFTER SAXON.	BLACK LETTER.	ROMAN.	ITALIC.
A a	Ȧ a		Ɑ a	A a	<i>A a</i>
b b	B b		Ɱ b	B b	<i>B b</i>
c c	E c		Ɐ c	C c	<i>C c</i>
d d	D d		Ɒ d	D d	<i>D d</i>
e e	Ǝ e		ⱱ e	E e	<i>E e</i>
f f	F f		Ⱳ f	F f	<i>F f</i>
g g	Ʒ g		ⱳ g	G g	<i>G g</i>
		3 3			
h h	þ h		ⱴ h	H h	<i>H h</i>
i i	I i		Ⱶ i	I i	<i>I i</i>
				J j	<i>J j</i>
	K k		ⱶ k	K k	<i>K k</i>
l l	L l		ⱷ l	L l	<i>L l</i>
m m	ƿ m		ⱸ m	M m	<i>M m</i>
n n	N n		ⱹ n	N n	<i>N n</i>
o o	O o		ⱺ o	O o	<i>O o</i>
p p	P p		ⱻ p	P p	<i>P p</i>
			ⱼ q	Q q	<i>Q q</i>
r r	R r		ⱽ r	R r	<i>R r</i>
s s	ƿ s		Ȿ s	S s	<i>S s</i>
t t	T t		Ɀ t	T t	<i>T t</i>
u u	U u		Ɀ u	U u	<i>U u</i>
				V v	<i>V v</i>
	ƿ p		Ɀ w	W w	<i>W w</i>
	X x		Ɀ x	X x	<i>X x</i>
	Y y		Ɀ y	Y y	<i>Y y</i>
	Z z		Ɀ z	Z z	<i>Z z</i>
	þ þ				
	ð ð				

*Of the Vowel Names.*

100. We now pass from the forms of the Roman alphabet to note some of the local peculiarities of its use among ourselves. And first, of our vowels, and the remarkable names by which we are wont to designate them. Our names for the vowels are singularly at variance with the continental names for the same characters. Of the five vowels *A E I O U*, there is but one, viz. *o*, of which the name is at all like that which it bears in France or Germany. But it is in the names of *A* and *I* and *U* that our insular tendencies have wrought their most pronounced effect. The first we call by an unwriteable name, and one which we cannot more nearly describe than by saying, that it is the sound which drops out of the half-open mouth, with the lowest degree of effort at utterance. It is an obscurely diphthongal sound, and if we must spell it, it is this—*Ae*. The character *I* we call ‘Eye’; the *U* we call ‘Yew.’

101. The extreme oddity of our sound of *U* comes out under a used-up or languid utterance, as when a dilettante is heard to excuse himself from purchasing pictures which are offered to him at a great bargain, on the plea that ‘they do ac-cyew-myew-layte [accumulate] so!’ In France this letter has the narrow sound which is unknown in English, but which it has in Welsh, and which seems ever ready to degenerate into *Y*:—in German it has the broad sound of *oo*.

102. That *I* was called ‘Eye’ in Shakspeare’s time, seems indicated by that line in *A Midsummer Night’s Dream*, iii. 2. 188 :—

Fair Helena; who more engilds the night,  
Then all yon fierie oes and eies of light.

Where it seems plain that the stars are called *O*’s and *I*’s.

If this passage left it doubtful whether the letter *I* were sounded in Shakspeare's time as *eye*, there is a passage in *Romeo and Juliet*, iii. 2, which removes the doubt:—

Hath Romeo slaine himselfe? say thou but I,  
And that bare vowell I shall poyson more  
Than the death-darting eye of Cockatrice:  
I am not I, if there be such an I:  
Or those eyes shut, that makes thee answer I.  
If he be slaine say I; or if not, no:  
Briefe sounds determine of my weale or wo.

Here it is plain that the affirmative which we now write *ay*, and the noun *eye*, and the pronoun *I*, and the vowel *I*, are regarded as having all the self-same sound.

**103.** How are we to account for these strange insular names of our vowels? The five vowels are called *Ae*, *Ee*, *Igh*, *Oh*, *Yew*; but these names, which are distinctly our own, and among the peculiarities of our language, do not in the case of any single vowel express the prevalent sound of that vowel in practical use.

The chief sound of our *A* is that which it has in *at*, *bat*, *cat*, *dagger*, *fat*, *gap*, *hat*, *land*, *man*, *nap*, *pan*, *rat*, *sat*, *lan*, *vat*, *wag*. It has another very distinct sound, especially before the letter *L*, namely the sound of *aw*: as, *all*, *ball*, *call*, *fall*, *gall*, *hall*, *malt*, *pall*, *tall*, *talk*, *wall*, *walk*, *water*. But the sound which is expressed in the name '*Ae*' is a dull diphthongal sound, which *A* never bears in a final syllable except when to the *a* an *e* is appended, not immediately indeed, but after an intervening consonant: as, *ate*, *bate*, *cate*, *date*, *fate*, *gape*, *hate*, *jape*, *late*, *make*, *nape*, *pane*, *rate*, *state*, *tale*, *vale*, *wane*. This final *e* must be considered as embodied with its *a*, just as in the German sound *ä*, which is only a brief way of writing *æ*. It is difficult to suppose that the name of our first vowel has been dictated by the sound which it bears in the last-recited list of instances.

There is no apparent reason why that class of instances should have drawn to itself any such special attention, to the neglect of the instances which more truly exemplify the power of the vowel. But there is one particular instance of the use of *A* which is sufficiently frequent and conspicuous to have determined the naming of the letter. I can only suppose that the name which the letter bears has been adopted from the ordinary way in which the indefinite article *a* is pronounced.

104. The vowel *E*, when single, does not represent the sound 'Ee' which its name indicates. When it is doubled, it always has this sound, as in *bee, creed, deer, feet, greet, heed, jeer, keep, leer, meed, need, peep, queer, reed, seed, teem, weep*. But the single *e* does so only when it is supported by another *e* after an intervening consonant. Examples:—*bere, cere, eve, glebe, intercede, intervene, mere, scene, theme*. And not always even then, as, *there, were*.

We are therefore driven to look for some familiar and oft-recurring words which have the *e* exceptionally pronounced as 'Ee.' And such we find in the personal pronouns. The words *he, she, me, we*, have all the *e* long, and if they were spelt according to their sound, they would appear as *hee, shee, mee, wee*. In proof of this may be cited the case of the pronoun *thee*, which is written with its vowel double, though it has no innate right in this respect over the pronoun *me*. In the solitary instance of *thee*, it was a matter of convenience to write the double vowel, that the word might be distinguished at sight from the definite article *the*. It is by reference then to the function of the letter *e* in the personal pronouns, that we explain the name of 'Ee' by which that vowel is incorrectly designated.

It is interesting to remember that in Devonshire (unless the schoolmaster has driven the fashion out) the letter *E* is called **eh**, like **hay** without the **h**, or like the French *è ouvert*

somewhat continued. This may be derived from the period of French tuition; or it may be that Devonshire preserves the old Saxon dialect of Wessex in this particular as it does in so many others; or thirdly, the Saxon and the French had one sound and one name for E; and this seems the most probable account of the matter.

**105.** *I*, pronounced 'Igh' or 'Eye.' It may be left to the reader to observe by a collection of instances, like *bit, dip, fit, hit, nip, sit, wit*, that the name which we have given to the vowel *I* does by no means give a just report of the general sound of that letter in our orthography. In what syllables is that *eye* sound represented by *i*? Chiefly in two kinds. The first is where it is supported by an *e*-final, as *bite, drive, five, hive, ice, kite, like, mine, nine, pipe, quire, ripe, strive, thine, vine, wine*. But to this there are exceptions, as *give, live*. The second case is where it has an old guttural after it, as *blight, dight, fight, high, knight, light, might, night, right, sigh, tight, wight, wright*. Beyond these two groups the examples are desultory. Many of them are before *l* or *n* with another consonant: *child, mild, wild—bind, find, hind, kind, mind, rind, wind* verb (except *wind* subst., as generally pronounced): also these—*condign, malign, sign*. But, after all, the name of 'Igh' does not represent truly the general use of this vowel. To account for its having acquired so inappropriate a name, we must again seek for a familiar and frequent word in which the vowel does bear this sound. We find it in the personal pronoun *I*, which we sound as 'Igh.' The Saxon form was *ic*; the German form is *Ich*, the Dutch ***Ik***, the Danish ***Jeg*** (pron. *Yigh*) the Swedish ***Jag***. So that in fact the name we have bestowed on *I* is not the due of that vowel in its simplicity, but only of that vowel after it has absorbed and assimilated an ancient guttural.

**106.** The *O* offers less to remark on than the other vowels.

It has been the most stable member of our vowel-system, and that in which we are most in harmony with other nations.

107. Of the *U*, it is very obscure what has led to its name. The pronunciation of the *u* as 'yew' can hardly be of East-Anglian growth, though natives of that province sometimes bring in the sound unexpectedly. When they utter the words *rule, truth, Jerusalem*, with energy, they have been observed to convert them into 'ryule, tryewth, Jeryewsalem.' I have seen it somewhere suggested that possibly this peculiar vowel-sound has risen out of a distorted effort to imitate the inimitable French *U*. There is perhaps something in this idea. A very peculiar *u* exists in Devonshire, one which is near the French, and one which would seem to have been inherited from British pronunciation, if we may judge from its proximity to the Welsh *U*. Now this Devonshire *u* is not at all 'yew,' but it has been often so reported of, and tourists tell how in that strange land they heard the natives say 'byewts, myewn,' for boots, moon. I do not believe they ever heard any such thing, and I take their evidence to be good only to shew that there is some point of contact between the French *u* and the 'yew' sound, at least on the ear. Thus the idea that our 'yew' grew out of the French *u* is plausible. But I do not think it to be correctly stated in this form, and for the following reason:—the sound recurs in more kindred localities. The Dutch *nieuw* indicates by its orthography the same sound as our *new*. The Danish *lys* (light) is pronounced 'lyews,' and in Swedish it is phonetically so written, namely *ljus*. The tree which in English is called *yew* was in Saxon written *rw*, from which we gather that the pronunciation is unaltered. These instances seem to shew that the sound we are treating of was an anciently inherited one; and if French influence had

anything to do with putting it on our *u*, it only caused the extension of a sound already domestic and familiar.

To so great a length have I pursued this subject of the naming of our vowels, because it is in fact a most exceptional and insular phenomenon. As a criterion of the whole case we might refer to the designations of the five vowels in French or German, and the reasonableness of those designations. If this were done, the result would be something as follows. The French and Germans have named the vowels, but the English have nick-named them. When a man is called a king or a servant, he is characterised by what may properly be called a name. But if we call him Longshanks or Peach-blossom, we nick-name him. And this is analogous to what we have done with the vowels. They have been named, not after their proper functions or chief characteristics, but after some anomaly or adventitious oddity which has attracted a too pointed attention.

### *Of the Vowel Functions.*

108. The tendency of observations like the above, arising out of the arbitrary naming of our vowels, is to create in the mind an impulse such as that which is attributed to the etymologists of a past age, to put the vowels aside as if they were hopelessly beyond the reach of scientific method. Each vowel sign has such a variety of sounds in English, and each sound has such a variety of vowel signs, and these so cross each other's track, that anything like disentanglement and orderly arrangement might well be despaired of, if there were no help to be found beyond the limits of the single language. But much of that which is arbitrary or accidental may be eliminated by the process of comparing two dialects together, and then a third with the results of

the first comparison, and so on; sifting each time the net product to a clearer expression; till we at length reach the conclusion that a phonology or science of vowel sounds is possible. It is found that there are three principal sounds, which are those of 'a,' 'i,' 'u'—that is to say, not according to the value of these signs in the English naming, Ae, Igh, Yew, but according to the value which they most commonly represent in European languages, and which we may spell thus, ah, ee, oo.\* It is the sound of 'a' in *arm*, *father*, of 'i' in *dig*, and of 'u' in *full*. It will be convenient to distinguish these signs by quotation marks, when we use them for the true and principal sounds. That these are the cardinal vowels can be shewn in two ways.

109. Either we may observe the organs of speech, or we may examine those languages in which the vowel system is most robust and symmetrical. There is one dialect of our family which is distinguished for such a vocalism, and that is the Mœsogothic. In this dialect, all the vocalic and diphthongal sounds are so regularly derivable from these three, that we are compelled to regard the 'a,' 'i,' and 'u' as fundamental, at least for that particular language. Other languages are found to contribute, some more some less, to the general adoption of this trio of vowel-sounds as the basis of phonology.

A like result is obtained by physical analysis of the sounds, and the acoustical study of the organs of speech. Experiments of exquisite ingenuity and delicacy have been made by Helmholtz and Koenig on the musical contents of the several vowels, and by these it has been established, that U is, musically speaking, the lowest, I the highest, and A the central of all the vowels. Thus these vowels appear by a novel kind of evidence as the three Cardinal Vowels. (122.)



## A.

110. Of this central vowel, Mr. Hullah says:—‘On one vowel only is the timbre of the human voice to be heard in its highest perfection—the vowel *a* pronounced as in the English word *father*.’ And again:—‘Recent physiological researches have justified the choice of *aa* not merely as the vowel on which the voice is heard to the greatest advantage, but also as that on which, with a view to its improvement, it should be most exercised<sup>1</sup>.’ There is no doubt that the *a* in Saxon writing represented this ‘*a*’ sound, sometimes short as in *van*, sometimes long as in *father*. But this ‘*a*’ had already in ‘Saxon times lost much of the ground it once occupied, especially the short ‘*a*.’ And many examples which then existed are now lost. (We will consider the losses first, and the compensations afterwards. 112.)

The single instance of *-as*, the plural form of an increasing group of substantives, presents a great amount of loss in regard to this principal vowel-sound. The ‘*a*’ is lost in every one of those instances; and words which were written *dagas*, *endas*, *fixas*, *pathas*, *smithas*, *stanas*, are now written with a toneless *e* as in *fishes*, or a merely orthographic *e* as in *stones*; or else, and this is the commonest result, it has left no trace behind, as in *smiths*, *days*, *ends*, *paths*. But then it is in flexional terminations that the vowels degenerate most rapidly, and we must not hastily conclude that the ‘*a*’ is becoming a stranger to our language, as some phonologists seem almost

<sup>1</sup> *The Cultivation of the Speaking Voice*, Clarendon Press Series, ch. vii.

to do, when they speak of this cardinal sound as 'the Italian A.'

111. Words in which the Saxon 'a' is fully retained:—*adela addle*, *adesa adze*, *ancra anchor*, and *and*, *anfilt anvil*, *ascian ask*, *assa ass*, *awul awl*, *alr alder*, *apul apple*, *blac black*, *brand* (fire-), *candel candle*, *cat*, *crabbe crab*, *fann fan* (*vannus*), *gader gather*, *gang wæg gang-way*, *ganra gander*, *garleac garlic*, *galga gallow*, *halgian hallow*, *hand*, *lamb*, *land*, *malwe mallow*, *màn*, *panne pan*, *plant*, *ramm ram*, *sadol saddle*, *sand*, *span* (subst.), *stand*, *swalewe swallow*, *tan*, *wann wan* (colour).

Words in which the character is preserved but the sound altered to *ae*:—*apa ape*, *cara care*, *cran crane*, *cafer chafer*, *capun capon*, *cradel cradle*, *faran fare*, *hara hare*, *nihtscada nightshade*, *raca rake*, *sala sale*, *scamu shame*, *spada spade*, *sam same*, *tam tame*, *wacian wake*.

Words in which 'a' has become *o*:—*camb comb*, *fald fold*, *lang long*, *sang song*, *strang strong*, *tange tongs*.

Words in which Saxon 'â' has become *o*:—*clâð cloth*, *gâst ghost*, *hâlig holy*, *tâcen token*.

Words in which Saxon 'â' has become *o* with subscript *e*:—*bân bone*, *drân drone*, *hâm home*, *lâr lore*, *mâra more*, *râh roe*, *râp rope*, *sâr sore*, *slâ sloe*, *stân stone*, *spâca spoke* (of a wheel). The Saxon *má* (more) became *mo* and *moe*.

Words in which Saxon 'ǣ' has become *oa*:—*âc oak*, *âð oath*, *âr oar*, *bât boat*, *brâd broad*, *gâd goad*, *gât goat*, *hâr hoar*, *hlâf loaf*, *lâd load*, *lâm loam*, *râd road*, *wâd woad*. The original 'a' in all these cases was long; but the Saxon long 'a' did not always produce English *oa*, thus *bân bone*, *stân stone*.

In one instance this *oa* has drawn in a cockney *r*, namely *hâs hoarse*. In Devonshire the true analogy is preserved, and this word is pronounced 'hoase' or 'hoaze.'

**112.** As we have thus seen that the two Saxon 'a's' have broken and dissipated themselves into a variety of modifications, so now on the other hand we must see what compensation there has been. We shall find that many words which in Saxon had not 'a,' but some weaker and softer vowel, have now by some means acquired it. Change from *æ* to 'a':—*æcern* *acorn* (according to a rare pronunciation), *æfter* *after*, *æsc* *ash*, *ælmesse* *alms*, *æx* *axe*, *bæð* *bath*, *dræg* *net* *drag-net*, *fæt* *fat* or *vat*, *fæder* *father*, *fæpm* *fathom*, *fæst* *fast*, *glæs* *glass*, *gærs* *grass*, *gnæt* *gnat*, *hæfde* *had*, *hlædder* *ladder*, *mæderu* *madder*, *mæst* *mast*, *ræfter* *rafter*, *tæppestre* *tapster*.

Other words with *æ* have acquired the character but not the sound of 'a' central:—*æcern* *acorn* (according to the common pronunciation), *bæcere* *baker*, *blæd* *blade*, *hæsel* *hazel*, *hwæl* *whale*, *smæl* *small*, *wæter* *water*, *wæps* *wasp*.

There are many instances in which *ea* reverted to 'a' or *ā*: as, *ceaf* *chaff*, *fealu* *fallow*, *fleax* *flax*, *gealla* *gall*, *geard* *yard*, *heall* *hall*, *heard* *hard*, *hearp* *harp*, *pearruc* *park*, *sealt* *salt*, *sceaft* *shaft*, *scearp* *sharp*, *steal* *stall*, *weal* *wall*, *wearp* *warp*. This was for the most part a reversion to an older form.

Other examples of the present use of 'a' where the Saxon had some inferior vowel are—*brem̃l* *bramble*, *steorra* *star*, *steort* *start*, as in red-start and Start Point.

**113.** In the transition period the Saxon character *æ* was dropped, and *a* was often written in its place. Sometimes this gives an appearance of the recovery of 'a,' which is not real; because under the guise of *a* it is the Saxon *æ* that is heard. Thus the Mœsogothic *akr* is the archaic Saxon *acer*, the classic Saxon *æcer*, and the English *acre*: but the pronunciation of the two latter is substantially identical.

There is, however, a considerable number of cases of the undoubted recovery in English of an 'a' that in classic Saxon had fallen into an inferior sound. The following are instances of words which had possessed this sound, in the earlier Saxon period, had lost it in the classic stage, and recovered it again in the transition to modern English:—

SAXON 1.	SAXON 2.	ENGLISH.
after	æfter	after
Alfred	Ælfred	Alfred
at	æt	at
bæð	bæð	bath
crat	cræt	cart
pæð	pæð	path
was	wæs	was

114. The same may be shewn of some other weakenings of 'a,' which occurred in the literary Saxon period, and were corrected in English:—

aldorman	caldorman	alderman
arcebiscop	ercebiscop	archbishop
half	healf	half
ward	weard	ward
al	eal	all
calf	cealf	calf

If in one or two of these latter instances the sound of the English vowel is not 'a,' but rather *au*, it still indicates more or less a return towards the original and too often supplanted 'a.' As far then as regards the incidence of this chief of vowel-sounds, there was a great redistribution, and while some words lost it, others acquired or recovered the 'a' vowel.

If from the Saxon words we now turn to those of French and Latin origin, we soon perceive that the Romanesque

contact was favourable to the restoration of this vowel to something like a proportionate place among the vowel-sounds. It is not necessary to transcribe examples: the student can easily furnish himself with them by the help of the list at 75.

115. When we attribute to any word the possession of a true 'a,' we mean that if the word be adequately pronounced, that sound is heard. In average conversation or reading *this vowel is too often slurred or squeezed up between the consonants.* Indeed, it is a great fault in our utterance that *our vowels are so skipped, till our whole speech seems to the foreign ear what Welsh looks to the foreign eye—a mass of consonants.* Our language might be improved, if it were made an aim in education that boys should not only articulate the consonants, but also give due expression to the vowels. If men have not time to say their words any more fully than is absolutely necessary for the transaction of business, we may at least hope that boys have: and as the importance of musical instruction is now appreciated, the moment seems favourable for winning attention to the culture of our vowel-pronunciation.

## I.

116. The statement is advanced with some diffidence, and commended to further observation; but it seems to me that the vowels are not always most satisfactorily uttered by those who have had the benefit of a careful education. When I seek a standard of pronunciation for any particular vowel, it seems to present itself to me in some specimen of rustic diction. This is the case as regards the 'I.' While there are many words in cultured English that have the true 'i,' there are not many that strike the ear as models of that

incisive sound. But if it ever happened to any reader to be standing by when two boys ran a race in Devonshire, he may have heard their several favourers encouraging them to 'rinn' in so clear a note that the vowel might thenceforward live in his ear as a sample of the true 'i.' 'Rinn, Jack! rinn, Joe! rinn, rinn, rinn!'

117. Words in which Saxon 'i' is fully retained :—*biddan bid*, *cicen chicken*, *cin chin*, *disc dish*, *fill*, *finc finch*, *finger*, *flint*, *gift*, *begin*, *grist*, *hit it*, *hricg ridge*, *hring ring*, *king*, *lifer liver*, *litel little*, *micg midge*, *mid*, *midl middle*, *mist*, *ribb rib*, *sicol sickle*, *scip ship*, *sið silh*, *smith*, *spin*, *spit*, *swift*, *pistl thistle*, *thing*, *wincian wink*, *wind*, *winter*. The instances in which we have acquired this 'i' in the stead of some less characteristic vocalism are few :—*seolc silk*, *meolc milk*, *weoca wick* of candle, *spréot sprit* (bowsprit).

Words in which the character is retained but with sound altered to *igh* or *eye* :—*blind*, *cild child*, *hrind rind*, *miht might*, *niht night*, *riht right*, *wight wight*.

The long to this short 'i' existed in the Saxon period, but it is now almost lost. Mr. Alexander Ellis ascribes the change to the fifteenth century. I know but of one well-attested example of its complete survival both in the character and in the sound, and that is in the name *Ide* of a village near Exeter, a name documentarily extant in a writing of the eleventh century, and which is now both written and pronounced as it was then with a sound which any one who was without local information would naturally spell 'Eade.'

In other cases where this long 'î' is preserved in sound it is changed in character and written *ee*, as *fîs fleece*, *slîfe* (*slÿfe*) *sleeve*, *scîr sheer*.

Words in which the long 'î' is retained but with the sound altered to *igh* or *eye* :—*bridle*, *dîcere diker*, *fîf five*, *lîf life*, *lîht light*, *lîm lime*, *mîl mile*, *mîn mine*, *rîdan ride*, *scîr*

*shire*, scrīc *shrike*, scrīn *shrine*, swīn *swine*, þīn *thine*, wīf *wife*, wīs *wise* (adj.), *wise* (subst.), wīn *wine*.

The true old sound has sometimes been preserved in compounds and derivations, when lost in the simple word. Thus, the present vocalism of *child*, *kind*, *wild*, is modern; but the true and original sound of these *i*'s has kept its place in *children*, *kind-red*, *wilderness*.

In *ī*s gīcel *icicle*, the first *i* is altered, the second has remained true.

## U.

118. The 'U' is best pronounced in the rustic speech of the north of England. The northerners are weak in the 'i,' which is apt to run into a dull *u*, as *hull* for *hill*: and in the 'a' also—*man* is apt to sound in North Britain as *mon* or *mun*. But their 'u' is often perfect; and when I travel northward, I consider myself to be then among people of the northern tongue, when I hear the frequent exhortation 'Cum, cum!' uttered with such a genuine 'u' that he who has once heard and heeded it, will not stand to ask what was the ancient pronunciation of the verb *cuman*.

This letter now represents the full 'u' sound in very few words: *bull*, *bush*, *full*, *pull*, *push*, *puss*. The word *put* has this vocalism in some mouths, and the word *punish* had rather than has; for we may regard the pronunciation 'poonish' as now obsolete.

119. The following words have preserved the Saxon *u* short:—*bucca buck*, *butan but*, *dust*, *furh furrow*, *hunt*, *hundred*, *hunter*, *iung young*, *nut*, *must* (brewing), *nunne nun*, *sunder*, *sunne sun*, *sumor summer*, *tunne tun*, *turf*, *tusk*, *puma thumb*, *under*, *up*.

In the following the *u* long has changed to *ou*, or *ow* :—  
*clūt clout*, *cūsloppe cowslip*, *cū cow*, *cūð couth*, *hū how*, *hūs house*,  
*hūsel housel*, *lūs louse*, *mūs mouse*, *mūð mouth*, *scrūd shroud*,  
*tūn town*, *pūsēnd thousand*, *ūle owl*, *ūt out*.

So with the *u* long by position :—*grund ground*, *hund hound*,  
*pund pound*.

The elongation of this vowel has in a few instances produced a disyllabic word out of an old monosyllable ; as, *būr bower*,  
*scūr shower* ; to which we might add, if pronunciation only were considered, *sūr sour*.

Sometimes the Saxon 'u' became *o*, but the elder sound is still heard in many of the instances :—*hunig honey*, *munuc monk*,  
*sum some*, *sunu son*, *tunge tongue*, *wulf wolf*, *wurm worm*,  
*wurð worth*. It has been questioned what is the relation of this to the 'u' :—I am disposed to think that these have the true 'u' sound though short. Where 'u' is now written *oo* the vowel is well kept, as, *wudu wood*, *wul wool*.

Of the instances in which we have acquired a *u* in place of some other vowel, the most noticeable is where it has taken the place of an old 'i' :—*irnan run*, *risce rush* (*juncus*).

120. When in philology we call these three the elementary vowels, we do not imply that they are the 'original' vowels, or that languages which exhibit these three with the purest and best defined expression, are therefore in the most primitive condition. In like manner, when we bestow the name of 'primary' upon the three prismatic colours, the priority thus attributed is one of thought, and derived from analysis, not a matter of the order of time. And when we find a language like the Mæso-Gothic exhibiting a regular vowel-system markedly based on the three primary vowels, we only conclude that a vigorous speech-instinct must have been for a long time at work upon this element of pronunciation.



The vowels which claim our attention after A I U are o and e. The natural relation of these inferior vowels to the Three, may be rudely figured as in the subjoined diagram :

I	e	A	o	U

Of the O it has already been incidentally shewn that it has grown out of the A and out of the U, and therefore it appears intermediate to these two.

**121.** The E is the most frequent of all the letters of the English alphabet. This is well known to printers, and also to decipherers of cryptograph. It occasions the weak point of any simple cypher. If a person attempts concealment by merely substituting some fixed letter or figure in place of each letter of his words, the decipherer will at once detect every E in the performance : first by their numerical preponderance, and then by their position. As o between 'A' and 'U,' so E has its seat between 'A' and 'I' : and it is easy to point to instances in which it has been produced by the enfeeblement of one or other of these cardinal vowels. Of the derival of E from A we have an instance in the words *England, English*; the people from whom these names are derived being the Angel cynn. The contiguity of E to I is indicated by the pronunciation of *England*, which has an I in some of its foreign translations, as in the Italian *Inghilterra*. But the use of E that tends more than any to the overwhelming preponderance of this character in our books, is the *e*-subscript. Of this E no single origin can be assigned; it may be the relic of any one of the vowels.

E has many varieties of sound : it has the sound of *a*, as in *there*; it has the sound of '*i*,' as in *England, English*; when doubled it has the sound of long '*i*,' as in *seen*; lastly, as *e* subscript, it has no sound of its own at all. Here is a

single line which contains three of these uses, while at the same time it shews with what a frequency this character is capable of appearing :

Seen here and there and everywhere.

H. W. Longfellow, *Tales of a Wayside Inn*.

**122.** And if we turn, as we have done before, from the evidence of language to observe the organs of speech, we shall by a new path reach the same end ; namely this—that the order I E A O U is the order not only of the instinct of speech but also of acoustical science.

‘The vocal mechanism,’ says Professor Willis<sup>1</sup>, ‘may be considered as consisting of lungs or bellows, capable of transmitting, by means of the connecting wind-pipe, a current of air through an apparatus contained in the upper part of the windpipe, which is termed the larynx. This apparatus is capable of producing various musical (and other) sounds, which are heard after passing through a variable cavity consisting of the pharynx (the cavity behind the tongue), mouth, and nose.’ If the whole of this arrangement is required for the vocal mechanism, it is only the outer part of it which we shall regard as the instrument of speech, namely, the larynx and the variable cavity. Of these two, the larynx is to the variable cavity or oral tube what the vibrating mouthpiece which generates the note is to the variable tube of some wind-instruments.’ Our power of observation is practically confined to the oral tube, and it is on this most accessible part of the speech-organs that Helmholtz and Koenig have made their wonderful experiments. Helmholtz

Variable  
cavity

Larynx

Windpipe

Lungs  
or  
Bellows

<sup>1</sup> Quoted in *The Cultivation of the Speaking Voice*, by John Hullah, Clarendon Press Series, 1870.

struck a tuning-fork and held it to the mouth when it was ready to utter each particular vowel. Thus it was quickly discovered what musical note was reinforced by the air-vibrations in that particular position of the oral cavity. He had no tuning-fork high enough for the I; but Koenig having made one, he completed and essentially confirmed the results of Helmholtz. The vibrations per second for the several vowels are proximately as follows:—

U	O	A	E	I
450	* 900	1800	3600	7200

From these experiments it appears that the five vowels are musically separated from each other by distances as regular and as well defined as those of the ordinary scale in music<sup>1</sup>. The three, I, A, U, are seen to hold the places of highest, middlemost, and lowest, while E and O stand to these Cardinal Vowels precisely in that alternating position and relation which the purely philological evidence would assign to them.

### *Of the Ablaut.*

**123.** At some distant time, before the historical era of the Gothic languages, the primitive community got into the way of enlarging the range of their speech by dint of spacing their vowel-sounds; and they prosecuted this half-conscious sentiment until they actually multiplied three-fold, or even four-fold, the expressive powers of their inherited vocabulary. The German name of Ablaut has become so established, and it is so widely used, that it seems better to adopt it with an explanation than to seek a vernacular substitute for it. Glossarially, it would be represented by

Off-Sound; and the name imports a certain offing or distancing of vowel-sounds, whereby simple words have been provided with a ready change of form, and have thus been promptly qualified to express a contrast of signification. Relics of this method of variation are strewn about our vocabulary. There is the verb to *bind*, and the substantive *band*, and another substantive *bond*. Or compare the verb to *shear* with the substantive *share* and the adjective *sheer*, and another substantive *shire*, and yet another *shore*,—and we see what a variety of service one consonantal framework may perform, with the aid of a well-defined vowel-differentiation.

124. But it was in the verbal conjugation that the Ablaut found its peculiar home, and there it took formal and methodical possession. In that position it became the chief means of expressing the distinction of Time, superseding almost entirely the previous habit of denoting the Past by Reduplication. The clearest examples of this systematic vowel-change that the English language affords are to be found in the old verbs, and in those especially which have their chief time-distinctions based upon the vocalic series *i, a, u*; as *sing, sang, sung*; *spring, sprang, sprung*.

125. This ancient system of Vowel Gradation is much decayed in English, but still with a little restoration we may bring many other verbs into this series. Thus, if we remember that the verb to *run* is originally *rin*, we have at once the series, *rin, ran, run*. After this pattern we may sometimes reconstruct old verbs that have had their conjugation modernised. When we read in Chaucer of the feelings of the woman who was ready to burst till she had told her secret, how that

Hir thoughte it swal so soore aboute hir herte,

Wif of Bath's Tale, 967.

we may surmise not only that our preterite *swelled* is a modernism, but also that the spelling of *swell* was formerly *swil*; and then if we compare the Mœsogothic we actually find *swil*, *swal*, *swul*, to have been the Ablaut of that verb.

Analogies are often caught beautifully by children. I have heard *dag* as the preterite of *dig*. Also the original preterite of the verb to *sing* I heard from the mouth of a little maid of four years old, who said to her father, in 'rich tones of genial enquiry which writing cannot render: 'If a bee stang you, dad, would you cry?'

Enough has now been said to indicate that the Ablaut is a vowel-differentiation of words, and that its character depends upon that distinctness of the vowels from which it obtains its value, and force, and title. We shall return to this subject in the chapter on the Verbs.

### *Of the Umlaut.*

**126.** The Umlaut, on the contrary, is not so much a vowel change, as a vowel modification. In order to see what it is that induces this modification, we may revert to the parallel between the organs of speech and a wind instrument. In an elaborate instrument, with keys and other adjustments, if all the parts are not in smart working order, there will be a danger lest each note should modify its successor. The keys have been touched for a given note, and unless they promptly recover their normal position, something will be heard of the first note at the time when the second is delivered. So it is in language: a letter or a syllable is apt to carry on its influence to the letter or syllable that succeeds. In the neighbourhood of Bath, the childish

form of the name of that city is *Bab*. Here we see the second consonant has been overpowered by the first. In the Finnish and Samoyed languages, this principle has developed into a grammatical vowel-harmony, according to which the vowel of the stem of a word determines the vowel of the affix. Thus *hoba* (skin) makes its ablative *hobahad*; *warnge* (crow) makes it *warngched*; *ano* (boat) makes the same case *anohod*; *habi* (servant) makes *habihid*; and *paaidju* (lump) makes the ablative *paaidjuhud*<sup>1</sup>. In all these instances we see the vowel of the affix harmonised to the nearest in the stem: and we recognise the development of a natural tendency into a law.

In our schools we sometimes hear this Harmonic Permutation of vowels, as, *Dublun*, *Mosos*, *prommus*, *righteousness*, *Thommus*; but it is not admirable in Aryan children, however interesting it may be as a part of Turanian grammar-systems.

127. The Umlaut of the Indo-European languages is a phenomenon of a different order. Here the vowel of the after-member of the word influences that which has gone before, so that a present vowel is influenced by one yet unspoken<sup>2</sup>.

It seems as if we ought to take into our philological consideration the fact that the human organ of speech, while it is an instrument, is not a mere instrument; inasmuch as it

<sup>1</sup> M. Alexander Castrén, *Grammatik der Samoiedischen Sprachen*. St. Petersburg, 1854; p. 25.

<sup>2</sup> The principle of the Umlaut, viz. that a present sound is influenced by one that is to follow, though it has obtained systematically only in the region of the vowels, is capable of being exemplified and illustrated also through the less sensitive material of the consonants. The plural of *place* is *places*, and the latter word is pronounced 'placez'; and an attentive observer may sometimes hear 'plazez' from persons who do not say 'plaze' in the singular.

contains bound up in the same constitution with itself the performer also. It would seem as if the consciousness which the moral agent has of the task before it, influenced a present utterance by the presentiment of that which is to follow. The Umlaut is a modification that has risen in our stock of languages within the historical period. There is no trace of it in the Mœsogothic, but it appears in the Old High German and Anglo-Saxon.

Yet the Mœsogothic supplies the conditions\* out of which it has grown. If we look at Mark i. 16 we see the word *NATI*, where our English Testament has *net*. Here the *i* of the termination has drawn the *a* towards it, and has harmonised it into *e*. The intermediate form *neti* is preserved in the Oldsaxon of the Heliand. In the same manner the Mœsogothic *FANI* reappears in the English *fen*. The action of the Umlaut continued visibly to alter the shapes of words during the whole Saxon period. Thus the same word would appear with an 'a,' or an *æ* in the stem, according as it had a full or a thin vowel in the termination. For example, the word *day* was *dæg* in the nominative (pointing to an earlier *dagr*), *dæges* and *dæge* in the genitive and dative singular; but in the plural it made nom. *dagas*, gen. *daga*, dat. *dagum*. So likewise *stæf* a letter, plur. *stafas*; *hwæl* a whale, plur. *hwalas*; *pað* a path, plur. *paðas*. Our modern pronunciation of the word *day* retains the trace of this Umlaut, which the orthography obscures; for it exactly corresponds to *dæi*, the orthography which succeeded to *dæg*. And, to take an example from adjectives, the word *small* bears no trace, either in its spoken or in its written form, of having formerly been subject to Umlaut; but it was so. It appears as *smæi*, *smælre*, *smælra*, *smælne*; a thin vowel being, or having been, though here unwritten, in every one of these Cases next after the *l*. In another set of Cases it appears as *smalu*, *smalum*, *smala*,

*smalan*, and it was by the preponderance of these that our modern form was determined.

128. The Conquest gave the death-blow to the Umlaut among us, and even the traces of it were largely obliterated. But some of the Umlaut-forms had allied themselves with certain grammatical functions, and in this new character they have secured office and position. Such are those few plurals which, like *feet*, *geese*, *men*, *mice*, are formed by inward vowel-change.\* The Germans have retained this kind of plurality Umlaut-function much more largely than we have, and also another of far greater scope and utility; for they have found in Umlaut a means of differentiating the indicative from the subjunctive mood, thus—*hatte* habebat, *hätte* haberet.

### *The Consonants.*

129. The consonants will be most conveniently arranged in the order according to which they recede more and more from the nature of the vowels. We begin with the half vowels, W and Y.

Before the Conquest the character W was little used. Where the Anglo-Saxon printed books have it, the manuscripts have the old Rune *p*. But after the Conquest, when a great many Romance words beginning with V were coming into the English, and a distinction had to be made between this sound and that of the old *p*, the letter was represented by a double *v*. But it must carefully be observed that the novelty as regards the W was only in the character and not in the sound. The sound of *w* was an ancient sound in the language, and upon it an interesting question rises;—Whether this sound, which is now a chief characteristic of our language amidst its family, was contracted in this island by the mingling of the Saxons with the British Kelts, or



yale ale, yarbs herbs, yarm arm, yarn earn, yarnest earnest, yean ÉACNIAN, yeaze ease.

On Sunday evenings, arm in arm ;—

O' Zunday evemens, yarm in yarm :—

and first they'd go to see their lots of pot-herbs in the garden plots ;—

An' vust tha'd goo to zee ther lots  
O' pot-yarbs in the ghiarden plots.

The same thing appears in the south of Scotland where ane one, ance once, aits oats, ale, card earth, &c., are pronounced 'yin, yince, yits, yill, yird.' This pronunciation extends southwards into England, but dies out north of the Forth.

The history of *y* has been confused by means of the fashion which prevailed in the fifteenth century of substituting it often for *I*. Already in the fourteenth century, in an 'A B C Poem,' we find the letter *y* thus introduced :

Y for I in wryt is set.

A reaction followed and corrected this in some measure ; but still too many cases remained in which the *y* had become fixed in places where an *i* should have been. A conspicuous example is the word *rhyme*, from *rīm* number, in which the *y* was put for *i* probably through confusion with the Greek *ῥυθμός*, as we certainly do owe many of our *y*'s to the Greek *υ*, as in *tyrant*, *zephyr*, *hydraulic*, *hyssop*, *hypocrisy*, *hypothesis*.

Our *y* (like *w*) is half vowel and half consonant : it is a consonant in the beginning of a word or syllable, and a vowel elsewhere. This gives the *y* a peculiar position in English which it does not hold in other languages. Our consonantal sound of *y* is represented in German and Danish and Swedish by *j*. In the English *young* the *y* sounds

exactly as the *j* sounds in German *jung*, or in the pronoun of the first person in Danish *Jeg*, in Swedish *Jag*. Both of these half-consonants can rise out of vocalic conditions; if *rw* has become *yew* in orthography, *one* has become 'wun' in pronunciation.

132. The next in order are the Spirants, H, S, Z, partially C, and partially CH.

H, in the ancient language, was a guttural. This letter has undergone more change of value since its introduction into our language than any other letter. It is now a mere dumb historical relic in many cases, and where it has any sound it is but the sign of aspiration. It is almost classed with the vowels, as in the familiar rule which tells us to say *an* before a word beginning with a vowel or a silent H. It once had in English the guttural force of the German *ch*, or even of the Welsh *ch*.

This ancient guttural is heard now only in those portions of the old Anglian provinces which are in the southern counties of Scotland, and the northern counties of England. There you may still hear *licht* and *necht*, for *light* and *night*, pronounced in audible gutturals. In the Anglo-Saxon these were written with the simple H thus, LIHT, NIHT, but pronounced gutturally. As we now regard c and k as interchangeable in certain cases, e. g. Calendar or Kalendar, so in the early time stood c and H to each other. There were a certain number of words in which the Anglian c (of the time of Bæda) was represented by a Saxon H. The word BERCT bright is of frequent occurrence in the Ecclesiastical History of the Angles. It occurs in proper names, as Bercta, Berctfrid, Berctgils, Bercthun, Berctred, Berctuald, Cudberct, Heriberct, Huætberct. The same was also freely used in Saxon names, but in them the Anglian c became H, BRIHT or BEORHT: Brihthelm, Brihtnoþ, Brihtric, Brihtwold, Brihtwulf,

Ecgbriht, Cuðbriht. Some lingering relics of **h** guttural are found as late as the middle of the fourteenth century. For example, **sixt thou** for 'seest thou,' or rather 'sehest thou,' in *Piers Plowman*, i. 5, is evidence that his **siht** sight was gutturally pronounced.

As the **h** began to be more feebly uttered, and it was no longer regarded as a sure guttural sign, it had to be reinforced by putting a **c** before it, as in the above **licht** and **necht**; or by a **g**, as in *though* **péah**; *daughter* **DOHTER**. But the **gh** had little power to arrest the tendency of the language to divest itself of its gutturals, and **gh** in its turn has grown to be a dumb monument of bygone pronunciation<sup>1</sup>.

**133.** **S** has two sounds, one of which is heard in *house*, and the other in *houses*:—the former we call the proper **S** sound, the latter we now assign to **Zed**. But this **Z** sound is the old property of **S**, and it lives on in that universal habit of the Western counties to make every **S** a **Z**, of which 'Zummerzet' is the proverb.

Little change has taken place in the incidence of **s** since the most ancient times; in the vast majority of instances its uses in English and German are alike, and indeed in all the Gothic family of languages. One remarkable exception to this uniformity of the area of **s**, is its use in *Moesogothic* in many words where the other dialects have **r**.

MÆSOGOTHIC.	ENGLISH.	GERMAN.
<b>ahs</b>	ear	<b>Ahre</b>
<b>mais</b>	more	<b>Mehr</b>
<b>basi</b>	berry	<b>Beer</b>
<b>hausjan</b>	hear	<b>Hören</b>
<b>dus</b>	deer	<b>Hier</b>

<sup>1</sup> In Scotland this guttural largely survives. *Plough* and *enough* are sometimes 'plū' and 'enū,' but often 'pleuch' and 'eneuch.' In *though* and *through* it is mute.

Another exception is the German *s* for English *t*, as *Wasser* water, *weiß* white, *heiß* hot, which is noticed in the *Lautverschiebung*, 12.

**134. Z** is a character of late introduction. During the Saxon time it appears in Bible translations in names like *ZACHEUS*, *ZACHARIAS*; and otherwise only in one or two stray instances, e. g. *CAZIEL*, the French town-name *Chezy*, in the following description of the path of the Northmen in France :—

887. Her for se here up þurh ða bryce æt Paris, and þa up andlang Sigene oð Mæterne, and þa up on Mæterne oð Caziei.

887. *This year went the host up through the bridge at Paris, and then up along the Seine to the Marne, and then up the Marne to Chezy.*

There was the less demand for a *Z* in Saxon, because the *S* was sounded as *Z*; yea we find *S* used as the representative of *z* down to the fifteenth century: e. g. *Sepherus* for *Zephyrus*. Nor is this letter anything more than a foreigner among us now. There will be found very few genuine English words with a *z* in them.

*C* is a spirant or sibilant only in certain positions; namely, before the vowels *i* and *e*, as *city*, *centre*. This is simply the French *c*, and the earliest English instance I can produce is in the *Saxon Chronicle* of Peterborough, anno 1128, where *milce* appears for Saxon *MILTSE*, perhaps by influence of French *merci*.

And as we have a French *c*, so have we also a French *ch*, which is equivalent to *sh*. This French *ch* is rare with us, for we nearly always assimilate it either to the English *ch* or to the Italian *ch*: 140. We took *chirurgion* from French, and at first we pronounced it 'shirurgeon,' whence it became *surgeon*. But now Walker teaches us to say 'kirurgeon.' We can however muster a few examples of French *ch*, as,

*chagrin, chaise, chamois, champagne, charade, charlatan, Charlotte, chicanery, chivalry, machine.*

135. The next in order are the Liquids L, M, N, R. These letters hold a similar position in all the great languages, though subject to occasional peculiarities of utterance, such as the 'L mouillé,' or the nasal m and n of the French with which we have little to do. The Liquids have undergone no variation in passing from the Saxon into the English language, except that R has unhappily lost much of its earlier resonance.

## L

is very liable to be dropped out and lost. It has disappeared from *each* *ÆLC*, *which* *HWILC*, *such* *SWILC*, *as* *EALSWÂ*; and its sound is very shadowy in *balm, calf, should, would*;—I do not (though some do) add *talk, walk*.

In a number of instances it has become very shadowy in French, as in the L mouillée; or vanished, as in the large class of words like *agneau*=agnellus. In some cases it has been transformed into R as in *apôtre*=apostolus, *epître*=epistola: in others it has yielded before an intercalate D, as in *absoudre*=absolvere, *poudre*=pulverem. In Portuguese there is *candea*=candela, and *aguia*=aquila.

But nowhere has the L been dropped so extensively as in Scottish. After *ā* long it is hardly ever sounded, and we are familiar with *a', ba', ca', fa', ha', wa'*, for *all, ball, call, fall, hall, wall*. So also after *ū*; *fu', pu'*, for *full, pull*. When L is dropt after *ō* the vowel is generally written 'ow' as *gowd, knowe, pow, stown* for *gold, knoll, poll, stolen*. These changes are old. As early as Dunbar *aw* is found for *all*; and Lindsey has a curious set of spellings that exhibit the L as little better than a diacritic accompaniment to indicate that the *a* is long. Thus *calff, chalmer, faldome*,

halking, wallis (pron. wawes), walk, walter, walx; for chaff, chamber, fathom, hawking, waves, wake, water, wax. The form chalmer persists in the family name Chalmers. There are however certain instances in which Scotch possesses an *l* lost in English: whilk which, everilk every.

### R.

The tendency to lose the sound of the *r* out of English words is a common subject of observation and of caricature. It belongs to the south, and in the south it belongs especially to cockneys, while it has also some association with nonchalance and dundrearyism. The northern pronunciation is much more muscular in this particular, and northerners are unprepared for this sinking of the *r* when they come south. A Scotch gentleman being in London for the first time took omnibus from Holborn to Cheapside. The conductor taking his fare seemed to ask 'You from Oban?' After a moment of surprise he saw the man meant 'You came from Holborn?'

Of these liquids, *l* and *r* group together, as being more vocalic than the other two. These have a softening effect upon vowels, as may be seen above, 114; while *m* and *n* on the other hand have a conservative effect. With respect to the Mutes, *m* has a great attraction for *b*, 137; and *n* for *d* or *t*.

136. We have now touched all the sounds represented by our Alphabet, except the Mutes; and these are they which were spoken of at the outset in relation to the law of Lautverschiebung. They are subdivided into the Labials, Dentals, and Gutturals. The Labials are *P*, *B*, *F*, *V*.

*P* is a letter that was not much used as an initial letter of words. In the poems of Beowulf and of Cædmon taken

together there are only three words beginning with *p*. One of the three is now extinct, but the other two are quite familiar to us; they are *path* and *play*. These were, in the eighth century, exceptional words in English, from the fact that they began with *p*. And to this day it may still be asserted that almost all the English words beginning with *p* are of foreign extraction.

**137.** *B* is a great companion of *m*, as *climb*, *lamb*, *timber*. In these and many other instances it has been brought in by the *m*, as in *limb* from *LIM*; *number* *F. nombre* from the Latin *numerus*.

*F* has sometimes become *v* in English: as *æfen even*, *delfe delve*, *lifer liver*, *lufu love*, *steorfe starve*. And indeed the Saxon *f* seems to have represented the *v*-sound rather than that now attached to *f*. This is also the power of *f* in Welsh.

*V* as a *u*-consonant came in after the Conquest, with such French words as *uirtue*, *uisage*, *uaine*, *ueray*, *uenerie*. But the character *v*, as a sign proper to this consonantal sound, and distinct from the vowel *u*, was not established until the seventeenth century.

**138.** The Dentals are *T*, *D*, *TH*.

*T* has an affinity to *n*, and this is why a sermon is apt to be called a *sermont*. It is also sometimes drawn in by *s*. In Acts xxvii. 40 we read 'hoised up the main-sail,' where we should now say and write 'hoisted,' not for any etymological reason, but from a purely phonetic cause.

So in *against*, *amongst*, *betwixt*, *whilst*, the final *t* is excrement.

*D* has a like affinity for *n*, and is often brought into a word as a growth out of *n*. In the words *impound*, *expound*, from the Latin *impono* and *expono*, the *d* is a pure English

addition : so likewise in *sound* from French **son**, Latin **sonus**. Provincial phonetics go still further, and call a gown *gown d*. See above, 94.

D has also a disposition to slip in between L and R. Thus the Saxon **EALRA**, gen. plur. of **EAL** all, became first **aller** and then **alder**, as in **alderliefest**=dearest of all :— ‘ Mine alderliefest Sovereign,’ 2 *Henry VI*, i. 1.

TH has been touched on above, 97, in connection with the Rune þ; but its more modern relations have to be considered here. It has two sounds: one which nearly approaches the lisp, as in *thin*; the other, which is more vocal, as in *rhine*. The latter is sometimes represented by *dh*. In the Gothic family this is an English feature, although the *dh* is heard in Danish at the end of some words where *d* is written, as in *brod* bread, *ved* with, pron. ‘brodh,’ ‘vedh.’ Of other families, there are three European languages, that have a well recognised TH-sound, the Welsh, the Spanish, and the Greek. The latter has both the sounds; the Spanish gives the lisp *th*-sound to *c* before *e* or *i*; the Welsh has the vocal sound in its strongest form, written as *dd*. Neither of the sounds is heard in German, though *th* is written, as in *Thier*, *Thal*. In French also it is written, but not heard: as *thé*, pronounced *tay*. The TH with its twofold value is one of the characteristic things of our language, and more than any other the Shibboleth of foreigners.

**139.** The Gutturals are C, K, G, CH, J, H, Q, X.

The Tenués are C and K. The word *icicle* shews us that *c* has two powers, the sibilant and the guttural. The sibilant has been noticed, 132. The guttural *c* has the *k*-sound before *a*, *o*, *u*, also before *l*, *r*; as *call*, *cob*, *cut*, *clew*, *crop*.

K is not properly a Latin, but a Greek letter. In Roman writing it had an undefined position as a superfluous cha-



racter, a mere duplicate-variety of c. This was also largely its position through the Anglo-Saxon period, although in Saxon literature a doubt will sometimes intrude, whether it was a mere fancy to write *κ*, and whether it meant not something different from the c. But very soon after the Conquest, the greater frequency of *κ* is observable, and its value plain; it went on increasing just in proportion as the value of c became equivocal through its frenchified employment with the sound of s: **132.** In the twelfth century, *κ* is found to have a place and function of its own to the entire exclusion of c, namely, before the vowels *e* and *i*, the cases in which c had gone off into the s-sound. Thus the old words *cēne*, *CEMPA* warrior, *CENT*, *cēpan*, *CYN*, *CYNG*, were in the twelfth century written constantly as *kene* keen, *kempa* champion, *Kent*, *keep*, *kin*, *king*. But when the character had to be doubled, it was by prefixing c, and not by repetition of *κ*, that the doubling was effected: thus, *acknowledge*, which is only a compound of the particle *a* with *knowledge*, the c expressing the reverberation of the *κ*-sound. So also in *lack*, *crack*, *Jack*, and the old-fashioned spellings of *politick*, *æsthetick*, *ck* may be taken as equivalent to double-*κ*.

**140.** G has two uses, the first before *a, o, u*, or a liquid, as *gang*, *gate*, *good*, *gold*, *great*, *green*, *grim*, *gull*, *gush*. This sound is the true medial of the guttural series. The second use is that which it has before *e* and *i*, where it sounds the same as our *j*, as, *engine*, *gentle*, *giant*, *gin*, *ginger*, *change*. The rule is suspended where some Saxon words are concerned, thus, in *get*, *give*, it has the first sound though before *e* and *i*.

So that we might say the first is the Saxon G, the second is French or Italian.

CH has three uses:—

1. The English use, as in *chance*, *change*, *choose*, *church*.

How far back this *tch* sound may have been in existence is one of the most interesting questions in Saxon phonology. In Swedish we find this sound attached to *κ* when it is followed by a soft vowel; thus the initial *κ* of Swedish *kyrka* sounds as *ch* in our *church*.

2. The French use, like *sh*, as in *Charlotte, cheroot*, 134.

3. The Italian use, like *k*, as in *architect, character, chronicle, monarch*.

Of these three, only the first and third belong here among the Gutturals, the second belongs to 132.

141. *J* is the consonant that has grown out of the vowel *i*. Now the process of making *i* into a consonant would seem to result most naturally in the product of the *y*-sound. And so this has happened, where the operation has been purely insular and domestic. Thus we saw above, 131, that *iw* became *yew*.

But we had not developed this consonantal use of *i* when a different one was imported from France, along with such words as *iangler, iealous, iest, iewel, ioin, iolly, iourney, ioust, ioy, iudge, Iuly, iustice*. The sound of this French *i*-consonant was a palato-guttural, like that of *g* in *git jacet*.

We may compare its sound with the sound of *g* in certain analogous positions in Italian,

FRENCH.	ITALIAN.	LATIN.
Jean majeur	Giovanni maggior	Ioannes maior

and wonder whether in any sense this consonant can be traced back to the Latin. At any rate, we have adopted it from the French, have altered it to a sound of our own, and then we have lent it to the Latin language in our printed texts, transforming *maior, peior, iuvare, iam, iuncus, huius, eius*, into *major, pejor, juvare, jam, juncus, hujus, ejus*.

As a consonantal character distinct from and leaving only the vocalic function to *i*, the *j* dates from the seventeenth century. In German this character stands for the *y*-sound; and there is one word, very familiar though not English, namely *Hallelujah*, in which we also assign it this value.

**142.** *H* has already been spoken of in its living character, as a spirant. But it must also have mention here in the guttural series, because this was its old historic function, and also because it still represents the guttural-aspirate in many English words for the purposes of comparative philology. Thus Latin *canis* is English *hound*, according to Grimm's Law, and probably the much-questioned *hîd*, a hide of land, is related to the Latin *civis*.

*Q* is a Latin letter, which was not recognised in English till the close of the twelfth or the beginning of the thirteenth century. Before this the Anglo-Saxon writers had done very well without it; having expressed the sound of *qu* by the letters *cw*; as *cwalm*, qualm, pestilence, death; *cwæð* quoth, *cwen* queen, *cwic* quick. At first the *qu* was only admitted in writing Latin or French words, while *cw* kept its place in native words. Among the earliest Latin or French words beginning with *qu* which were adopted in English are *quart*, *quarter*, *quarterne* prison, *quarrel*, *quarry*, *quire*, *quit* from Latin *quietus* quiet. This is the position which *q* holds at this day in the Dutch language; it is used for spelling certain Latin words, while *kz* is used for the same sound in the words of native origin. In English, on the contrary, the *qu* very soon prevailed even in the home-born words; and before the close of the thirteenth century we find *quake*, *qualm*, *queen*, *quell*, *quick*.

*X* has two powers: one its original value, *ks*; and the other *gs*, a development common to English and French. It sounds as *gs* when the syllable following the *x* is open and

accented, as *exhaust*, *exalt*, *exotic*; in other cases it has the original value of *ks*. This distinction is, however, questioned; and the decision of it is all the more difficult, as we may not trust the report of our own organs in delicate points of pronunciation. Our utterance is warped the moment we set ourselves to observe and examine it.

## CHAPTER II.

### SPELLING AND PRONUNCIATION.

**143.** THE spelling of our language has admitted a succession of changes from the earliest times to the present day. We now call our orthography fixed; but perhaps the next generation will detect some changes that have taken place in our time. Orthography is always in the rear of pronunciation, and this distance is continually increasing. As a language grows old, it more and more tends towards being governed by precedent. We spell words as we have been taught to spell them. The more literature is addressed to the eye, the more that organ is humoured, and the ear is less and less considered. A settled orthography is a habit of spelling which rarely admits of modification, and tends towards a state of absolute immutability.

When a language has become literary, its orthography has already begun to be fixed. The varieties of spelling which have taken place from the fourteenth century until now, may appear considerable to those who have only glanced at old books; but in reality they are very limited. A few slight variations, often repeated, will make a great difference in the legibility of a page, to the eye that is unaccustomed to such variations. It might be thought that the idea of orthography was a modern affair, and that the spelling of our early writers was chaotic and unstudied. But this would be a great mistake.

144. The poet of the *Ormulum* (A.D. 1250) earnestly begs that in future copies of his work, respect may be had to his orthography. The passage has been quoted and translated above, 50.

Chaucer also, in the closing stanzas of his *Troilus and Creseide*, begs that no one will 'miswrite' his little book, by which he means that no one should deviate from his orthography :

Go, little booke, go my little tragedie

And for there is so great diversite  
In English, and in writing of our tong,  
So pray I to God, that none miswrite thee,  
Ne the mis-metre, for default of tong :  
And redd wherso thou be or eles song,  
That thou be understand. . . .

It was not for want of interest in orthography that so great diversity continued to exist, but it was from the obstacles which naturally delayed a common understanding on such a point. A standard was, however, set up in the fifteenth century, or at furthest in the sixteenth, by the masters of the Printing-press. It was the Press that determined our orthography. This may easily be discerned by the fact that whereas private correspondence continues for a long time to exhibit all the old diversity of spelling, the Bible of 1611, and the First Folio of Shakspeare (1623) are substantially in the orthography which is now prevalent and established.

145. If any one will be at the trouble to compare the following verses from the Bible of 1611 with our present Bible, he will see that the variation is not so great as at first sight appears.

*Diuers opinions of him among the people. The Pharisees are angry that their officers tooke him not, & chide with Nicodemus for taking his part.*

37 In the last day, that great day of the feast, Iesus stood, and cried, saying, If any man thirst, let him come vnto me, and drinke.

38 He that beleueeth on me, as the Scripture hath saide, out of his belly shall flow riuers of liuing water.

39 (But this spake he of the Spirit, which they that beleue on him should receiue. For the holy Ghost was not yet *giuen*, because that Iesus was not yet glorified.)

40. ¶ Many of the people therefore, when they heard this saying, saide, Of a trueth this is the Prophet.

41 Others said, This is the Christ. But some said, Shall Christ come out of Galilee?

42 Hath not the Scripture saide, that Christ commeth of the seede of Dauid, and out of the towne of Bethlehem, where Dauid was?

43 So there was a diuision among the people because of him.

44 And some of them would haue taken him, but no man layed hands on him.

45 ¶ Then came the officers to the chiefe Priests and Pharises, and they said vnto them, Why haue ye not brought him?

46 The officers answered, Neuer man spake like this man.

47 Then answered them the Pharisees, Are ye also deceiued?

48 Haue any of the rulers, or of the Pharises beleueed on him?

49 But this people who knoweth not the Law, are cursed.

50 Nicodemus saith vnto them, (He that came to Iesus by night, being one of them.)

51 Doth our Law iudge any man before it heare him, & know what he doth?

52 They answered, and said vnto him, Art thou also of Galilee? Search, and looke: for out of Galilee ariseth no Prophet.

53 And euery man went vnto his owne house.

146. A large part of the strange effect which this specimen has to the modern eye is due to something which is distinct from spelling—namely, to a change of form in certain characters. The modern distinction of *j* the consonant from *i* the vowel was not yet known. The *v* was not practically distinguished from the *u*. Instead of *judge* we see *iudge*; and instead of *deceived* it is *deceiued*. These may come under the notion of orthography, but they cannot be called diversities of spelling. To these have to be added a few instances of *e* final, which have since been disused. Also a few more capital letters. Such are the chief elements to which the strange aspect is due. The only real differences in this piece from our present use, are *beleue*, *layed* (for *laid*), *commeth*, *trueth*.

Let us glance at a few of the changes which have produced the present settlement. For this purpose we must look back to the last great disturbance—that is to say, to the Conquest and its sequel. At that time there had been a fixed orthography for a hundred years; hardly less fixed than ours now is, after four centuries of printing. We must remember that the Press is a sort of dictator in orthography. If we were to judge of present English orthography by a collection of manuscripts of the day, it would be a different thing from judging of it by printed books. For a manuscript literature, that of the last hundred years of the Saxon period is singularly orthographical.

*Modifications of the old Saxon Orthography.*

147. The clashing of dialects in the transition period, and the French influence, combined to raise up a new sort of spelling in the place of the old. Even the Saxon words could not escape the new influence. A very large proportion of the words beginning with *c* were now spelt either with *k* or with *ch*.

Examples of a Saxon initial-*c* turned into *k*:—

Cæg <i>key</i>	Cnedan <i>knead</i>
Cêne <i>keen</i>	Cnéow <i>knee</i>
Cêol <i>keel</i>	Cniht <i>knight</i>
Cent <i>Kent</i>	Cyð <i>kyth</i>
Cêpan <i>keep</i>	Cyn <i>kin</i>
Cnapa <i>knave</i>	Cyng <i>king</i>
Cnâwan <i>know</i>	

Examples of Saxon words beginning with *c*, which in modern English have taken *ch* instead of *c*:—

Ceafu <i>chaff</i>	Cîdan <i>chide</i>
Ceaster <i>Chester</i>	Cin <i>chin</i>
Ceorl <i>churl</i>	Circe <i>church</i>
Céosan <i>choose</i>	Cêle <i>chill</i>
Cild <i>child</i>	Céapman <i>chapman</i>

The *c* before *e*, *i*, *y*, became palatalized to *ch* or *tch*, and



this operates also in the close of words, though the conditions are not always as manifest as in the preceding instances; thus *church* cyrice, *speech* spæc, *reach* ræcan, *teach* tæcan; and sometimes it has taken the form *tch*, as in *latch* læccan, *thatch* þæc, *match* gemæcca, *watch* wæcce, *wretch* wreccea. This *-tch* had run at one time beyond its present bounds; thus in Spenser's *Faery Queene*, i. 2. 21, we read *ritch* for rich. The quaint old Scottish grammarian, Alexander Hume, who was 'Scolemaester of Bath' in 1592, speaks contemptuously of this *ch* and *tch* development of our pronunciation, calling it 'an Italian chirt':

With c we spil the aspiration, turning it into an Italian chirt; as, charite, cherrie, of quhilk hereafter . . . . This consonant, evin quher in the original it hes the awne sound, we turn it into the chirt we spak of, quhilk indeed can be symbolized with none, neither greek nor latin letteres; as from cano, chant; from canon, chanon<sup>1</sup>; from castus, chast; &c.—*Of the Orthographie of the Britan Tongue* by Alexander Hume (E. E. T. S., 1865), pp. 13, 14.

148. It is a point of much interest and of some uncertainty, how the *ch* is to be accounted for in this class of examples. Was this simply a reform in the direction of phonetic spelling, and had these words been pronounced with the *ch* sound even while they were written with the *c*? That this was not the case universally the Scotch form *Kirk* is a sufficient evidence. But may it have been so partially—may the chirt have been in the southern and western pronunciation? Something of this sort may be seen at present in Scandinavia. The Swedish and Danish languages have initial *κ* in common in a large number of words. The Danish *κ* has no chirt anywhere; but the Swedish *κ* is pronounced as English *ch* when it is followed by thin vowels. The Danish word for *church* is *kirke*; the Swedish word is

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<sup>1</sup> This indicates a former pronunciation of *canon* more like the French *chanoine*.

kyrka. In the former case the *κ*-initial is pronounced as in Scotland; in the latter it sounds like the first consonant in the English *church*. A like division of pronunciation may possibly have existed in this island before the Conquest.

149. Analogous to the use of *t* before the *ch* (anciently *c*) is the putting a *d* before an ancient *g*. Thus we have the forms *hedge* HEGE, *wedge* WECG, *ridge* HRYCG, *sledge* SLECGE. Also *knowledge* (323), and the rejected *oblidge* (173).

150. Saxon words beginning with *sc* are in modern English often spelt *sh*:—

Scadu	<i>shade</i>	Scēap	<i>sheep</i>
Scēaf	<i>sheaf</i>	Scearp	<i>sharp</i>
Sceaft	<i>shaft</i>	Scel	<i>shell</i>
Sceal	<i>shall</i>	Sceort	<i>short</i>
Sceamu	<i>shame</i>	Scéo	<i>shoe</i>
Sceanca	<i>shank</i>	Scild	<i>shield</i>

In some words, however, the Saxon *sc* is preserved, as *scale* (of a balance), *scar*, *score*, *scot*, *scrub*, and *scypen* cattle-shed. In some cases it is now written *sk* as in *skin*, *skittle*, *skulk*. In one instance it is written *sch* where nothing but the simple *sc* is heard, as *school*. This is probably a Grecism.

The English is more sibilant than the Anglo-Saxon was, and the change of *sc* to *sh* has contributed to this effect. The sibilancy of our language is a European proverb. Undoubtedly our whole stock is sibilant, and the Mœsogothic itself most of all. The Saxon was one of the least sibilant of the family, as the lists above (10 and 12) sufficiently indicate. Our modern access of sibilancy has been due entirely to French contact. Besides our native sibilants, which had been reduced below average proportions, we accepted all those of the French, which were many. That language is eminently sibilant now to the eye, though not to the ear. It is by the silence of their final *s* that our old neighbour is in a position to smile at the susurrant of the English language.

Apart from French influence, we were less sibilant than either the French or the German.

151. A great cause of change was the quiescence of the old guttural-aspirate *h*. This produced more than one set of modifications in spelling.

One of these was the habit of writing *wh* instead of the old *hw*. It seems that the decaying sound of the guttural gave the *w*-sound more prominence to the ear, and that accordingly the *w* was put before the *h* in writing. This alteration had the more effect on the appearance of the language, because many of the words so spelt are among the commonest and most frequently recurring. The following are some of the more conspicuous examples:—

Hwâ <i>who</i>	Hwilc <i>which</i>
Hwæs <i>whose</i>	Hwéol <i>wheel</i>
Hwâm <i>whom</i>	Hwî <i>why</i>
Hwæl <i>whale</i>	Hwîl <i>while</i>
Hwær <i>where</i>	Hwisperung <i>whispering</i>
Hwæt <i>what</i>	Hwistlere <i>whistler</i>
Hwæt stan <i>whetstone</i>	Hwît <i>white</i>
Hwæte <i>wheat</i>	

But here under the surface of one change in orthography we have two divergent changes in sound. The first three instances have dropped the *w* and retained the *h* in a softened effect, but all the rest have given up or nearly lost the *h*-sound, retaining the *w*.

The Scotch retained the guttural much longer; and indeed it is still audible in Scotland. And they wrote as well as pronounced gutturally: thus, qha, quhilk, quhat. Alexander Hume thus recounts a dispute he had with some Southrons on the point:—

To clere this point, and alsoe to reform an errour bred in the south, and now usurped be our ignorant printeres, I wil tel quhat befel my self quhen I was in the south with a special gud frende of myne. Ther rease, upon sum accident, quhither *quho*, *quhen*, *quhat*, etc., should be symbolised with *q* or *w*, a hoat disputation betuene him and me. After

manie conflictes (for we oft encountered), we met be chance, in the cite of Baeth, with a Doctour of divinitie of both our acquaintance. He invited us to denner. At table my antagonist, to bring the question on foot amangs his awn condisciples, began that I was becum an heretick, and the doctour spering how, answered that I denyed *quho* to be spelled with a *w*, but with *qu*.

Be quhat reason? quod the doctour. Here, I beginning to lay my grundes of labial, dental, and guttural soundes and symboles, he snapped me on this hand and he on that, that the doctour had mikle a doe to win me roome for a syllogisme. Then (said I) a labial letter can not symboliz a guttural syllab. But *w* is a labial letter, *quho* a guttural sound. And therfoer *w* can not symboliz *quho*, nor noe syllab of that nature. Here the doctour staying them again (for al barked at ones), the proposition, said he, I understand; the assumption is Scottish, and the conclusion false. Quherat, al laughed, as if I had bene dryven from all repleye, and I fretted to see a frivolouse jest goe for a solid ansuer.—*Of the Orthographie, &c.*, p. 18.

The Scotchman was right. And the Southrons might thank the Scotch for having preserved a fine trait of English pronunciation, yea they might even endeavour by culture and education to recover the true and masculine utterance of *what, which, where, when, while*. \*

152. Another of these was the change of LIHT, MIHT, NIHT, SIHT, to *light, might, night, sight*. The *g* was prefixed to the *h* in order to insist on the *h* being uttered as a guttural. But it has failed. The guttural writing remains as a historical monument, but the sound is no longer heard except in Scotland and the conterminous parts of England.

After GH had become quiescent, it was liable to be employed carelessly or arbitrarily. For example, Spenser wrote the adjective *white* in the following unrecognisable manner, 'whight':

His Belphebe was clad  
All in a silken camus lilly whight.—*Faery Queene*, ii. 3. 26.

In Ralegh's letters we repeatedly find 'wright' write; so also *spright* was written instead of *sprite*; and although it is now obsolete, yet its derivative *sprightly* is still in use.

*Spight* for *spile*, in Spenser, quoted below (156), may seem to have more right to the guttural, as it is from *despectare*.

153. Likewise Saxon *h*-final has become *gh*, as *burh* *burgh* and *borough*, *slôh* *slough*. The sound of *ugh* must be noticed. Sometimes it sounds like simple *u* or *w*; as in *plough*, *through*, *daughter*, *slaughter*. In other cases it sounds like *f*; as *cough*, *enough*, *rough*, *laughter*. In *dough*, *though* it is quiescent. The same variety occurs in local and family names. In some parts of England the name *Waugh* is pronounced as *Waw*, and in others as *Waff*.

\* Opinions differ about the *f* sound: *chough*, *cough*, *enough*, *laughter*, *rough*, *slough* (of a snake), *tough*, *trough*. Some have thought that this pronunciation may have risen from interpreting the *u* as *f*, as *lieutenant* becomes 'leftenant.' But this hardly gives an adequate explanation, inasmuch as it applies only within the pale of literature, whereas some of the strongest examples rise outside. Indeed it would seem that there is hardly any of these *ugh* words, that has not had the *f* sound at some time or in some locality. The 'Northern Farmer' says *thru*f for *through*; and in Mrs. Trimmer's 'Robins,' chap. vi., *though* receives a like treatment; for Joe the gardiner says, 'No, Miss Harriet; but I have something to tell you that will please you as much as tho'f I had<sup>1</sup>.'

The following quotation from Surréy seems to indicate that *taught* in his time might be pronounced as 'toft':—

Farewell! thou hast me taught,  
To think me not the first  
That love hath set aloft,  
And casten in the dust.

At Ilkley, near Leeds, *slaughter* may be heard pronounced

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<sup>1</sup> This will not be found in all editions, because such rude things are deemed objectionable by modern educationists; and Mrs. Trimmer is expurgated.

like *laughter*; and does John Bunyan pronounce *daughter* as 'dafter'; or is the rhyme 'arter' and 'darter'?

Despondency, good man, is coming after,  
And so is also Much-afraid, his daughter.

There is one word of this group which still keeps hold of two stages of pronunciation, and that is the word *draught*. The colloquial pronunciation is now 'draft,' but in Dryden we find the other sound:—

Better to hunt the fields for health unbought,  
Than fee the doctor for a nauseous draught.

The GH with which we have been now dealing is a domestic product: there is yet another GH, and the notice of it shall close this division, which has been occupied with the modifications that befell the old Saxon spelling.

Initial GH as equivalent to G (hard) or French GU, is an Italian affectation, and for the most part a toy of the Elizabethan period: *a-ghast*, *ghastly*, *gherkin*, *ghost* (*gost* in Chaucer, Prol. 205). The word which we now write *guess* is in Spenser *ghess*.

### *Orthography of the French Element.*

154. If we now leave the Saxon and notice the French words that entered largely into our language in the twelfth and thirteenth centuries, there are two general observations to be made concerning them: 1. They take their orthography from the French of the time, and therefore the Old French is their standard of comparison. 2. They were at first pronounced as French words; and although the original pronunciation was soon impaired, yet a trace of their native sound followed them for a long time, just as happens in like cases in our own day. In course of time they were so completely familiarised that their origin was lost sight of, and then they insensibly acquired an English pronunciation.

The spelling would sometimes follow all these changes, but in other cases the habit of writing was too strongly fixed.

The modern French words *bouquet*, *trait*, familiar as they are among us, still keep their French form and French pronunciation. The modern French *clique* had lost its French vocalism and was pronounced as *click* in the last generation, but it has recovered its French sound.

The Old French word *honour* appeared in English as 'honure' in Layamon and then as *honour* in Chaucer, and in both cases it was accented after the French manner on the last syllable. But now the accent has moved back to the first syllable, and in America there is a tendency to abolish the lost trace of French orthography and to write *honor*.

155. In reading early English poets, if we wish to catch the music as well as the sense, we must bear in mind the difference of pronunciation; and that difference is for the most part a matter of Old French.

The tendency of the French nation is the reverse of ours in the matter of accentuation. They are disposed to throw the accent on the close of a word; we always try to get it as near the beginning as possible. There is a large body of French words in our language which have at length yielded to the influences by which they are surrounded, and have come to be pronounced as English-born words. The same words were for centuries accented in the French manner, and these are especially the ones we ought to attend to, if we would wish not to stumble at the rhythm of our early poets.

Chaucer has

aventüre	<i>for our</i>	adventure
contrée	„	country
coräge	„	courage
fortune	„	fortune
labouüre	„	labour
langage	„	language
mariäge	„	marriage

nature	<i>for our</i>	nature
resón	„	reáson
vertúe	„	vírtue
viáge	„	vóyage
viságe	„	visage

Long after Chaucer this French influence continued to be felt in our language. Even so late as Milton considerable traces of it are found in his rhythms. For example, he accents *aspect* on the last syllable, as in *Paradise Lost*, vi. 450:—

His words here ended, but his meek aspéct  
Silent yet spake, and breath'd immortal love.

The word *contest* is accentuated by Milton as *contést*. *Paradise Lost*, iv. 872:—

Not likely to part hence without contést.

Again, in the last line of the Ninth Book:—

And of their vain contést appeared no end.

156. The case of the word *contrary* is interesting, especially as we are told in Walker's Pronouncing Dictionary that 'the accent of this word is invariably placed on the first syllable by all correct speakers, and as constantly removed to the second by the illiterate and vulgar.' These are rather hard terms to apply to the really time-honoured and classical pronunciation of *contráry*; yet Walker did but express the current judgment of the polite society of his and of our day.

We find it in Shakspeare, *Romeo and Juliet*, i. 5:—

You must contráry me, marry 'tis time.

And Spenser, *Faery Queene*, ii. 2. 24, where I will quote the whole stave for the sake of its beauty:—

As a tall ship tossed in troublous seas  
(Whom raging windes, threatning to make the pray  
Of the rough rockes, doe diversly disease)  
Meetes two contrárie billowes by the way,  
That her on either side doe sore assay,  
And boast to swallow her in greedy grave;  
Shee, scorning both their spights, does make wide way,  
And, with her brest breaking the fomy wave,  
Does ride on both their backs, and faire herself doth save.



And Milton in *Samson Agonistes*, 972 :—

Fame, if not double-fac'd, is double-mouth'd,  
And with contráry blast proclaims most deeds.

157. Although the disposition of our language is to throw the accent back, yet we are far from having divested ourselves of words accented on the last syllable. There are a certain number of cases in which this constitutes a useful distinction, when the same word acts two parts. Such is the case of *humáne* and *húman*; of *augúst* and the month of *Aúgust*, which is the selfsame word. Sometimes the accent marks the distinction between the verb and the noun: thus we say to *rebel*, to *recórd*; but a *rébel* a *récord*. When the lawyers speak of a *recórd* (substantively), they merely preserve the original French pronunciation, and thereby remind us that the distinction last indicated is a pure English invention. We have many borrowed words to which we have given a domestic character by setting them to a music of our own.

But independently of the instances in which the accent on the last syllable is of manifest utility, there are others naturally accented in the same manner, in which there seems to be no disposition to introduce a change. Examples :—*polite, urbane, jocose, divine, complete*.

158. In the fourteenth, fifteenth, and sixteenth centuries, it was a trick and fashion of the times to extend words by the addition of an *e*, a silent *e*-final.

A great number of these final *e*'s have been abolished, others have been utilised, as observed in 159; but these fashions mostly leave their traces in unconsidered relics. Such is the *e* at the end of *therefore*, which has no use as expressive of sound, and which exerts a delusive effect on the sense, making the word look as if it were a compound of *fore*, like *before*, instead of with *for*, which is the fact; and for this reason some American authors now print *therefor*.

159. In the case of this *e*-final, that which had originally been nothing more than a trick or fashion of the times came to have a definite signification assigned to it. In the fifteenth century it was a mere Frenchism, a fashion and nothing more. But by the end of the sixteenth century it came to be regarded as a grammatical sign that the proper vowel of the syllable was long. Against this orthographical idiom the Scotch grammarian, Alexander Hume, who dedicated his book to King James I, stoutly protested:—

We use alsoe, almost at the end of everie word, to wryte an idle *e*. This sum defend not to be idle, because it affectes the voual before the consonant, the sound quherof many tymes alteres the signification; as, *hop* is *altero tantum pede saltare*; *hope* is *sperare*: *fir*, abies; *fyre*, ignis: a *fin*, pinna; *fine*, probatus: *bid*, jubere; *bide*, manere: with many moe. It is true that the sound of the voual befoer the consonant many tymes doth change the signification; but it is as untrue that the voual *e* behind the consonant doth change the sound of the voual before it. A voual devyded from a voual be a consonant can be noe possible, means return thorough the consonant into the former voual. Consonantes betuene vouales are lyke partition walles betuene roomes. Nothing can change the sound of a voual but an other voual coalescing with it into one sound. . . . To illustrat this be the same exemples, saltare is to *hop*; sperare is to *hoep*; abies is *fir*; ignis *fyr*; or, if you will, *fier*: jubere is *bid*; manere *byd* or *bid*.—*Of the Orthographie, &c.*, p. 21.

160. The fifteenth century is the period in which we adopted the French combination *gu* to express the retention of the hard *g*-sound before *e* or *i*. Chaucer has *guerdon*, which is a French word; but he did not apply this spelling to words of English origin, such as, *guess*, *guest*, *guild*, *guilt*. These in Chaucer are written without the *u*. Mr. Toulmin Smith spells *gild* throughout his book entitled 'English Gilds.'

In *language* we have an abnormal French spelling, which lost its footing with them, but established itself with us. Here the *u* has acquired a consonantal value as a consequence of the orthography. In Chaucer it is *langage*, but in the Promptorium (1440) we read 'Langage or langwage.'

168. The change in *tongue* TUNGE may perhaps have been due to the purpose of preserving the hard sound of the *g*.

*Divers incidental variations.*

161. Another fashion was the doubling of consonants, as in the case of *ck*. Many of these remained to a late date; and there are some few archaisms of this sort which have only just been disused. Such are *poetick*, *ascetick*, *politick*, *catholick*, instead of *poetic*, *ascetic*, *politic*, *catholic*. This was the constant orthography of Dr. Johnson: 'The next year (1713), in which 'Cato' came upon the stage, was the grand *climacterick* of Addison's reputation.' When such exuberances are dismissed, it is quite usual to make an exception in favour of Proper names. There are very good and practical reasons why these should affect a spelling somewhat removed from the common habits of the language, and accordingly we find that almost every discarded fashion of spelling lives on somewhere in Proper names. The orthography of *Frederick* has not been reformed, and the *ck* holds its ground advantageously against the timidly advancing fashion of writing *Frederic*, 328.

162. To the same period belongs the practice of writing double *l* at the end of such words as *celestiall*, *mortal*, *faithfull*, *eternall*, *counsell*, *naturall*, *unequall*, *wakefull*, *cruell*: also in such words as *lilly*, 152.

It is a relic of this fashion that we still continue to write *till*, *all*, *full*, instead of *til*, *al*, *ful*, which were the forms of these words in Saxon.

Spenser has an inclination to put French *c* for *s* (132), and *y* for *i*; thus *bace desyre* (*Faery Queene*, ii. 3. 23) for *base desire*.

The vacillation between *c* and *s* terminated discriminatively in a few instances. Thus we have *prophecy* the verb and *prophecy* the noun, to *practise* and a *practice*. Less estab-

lished, but often observed, is the differentiation of *license* the verb from *licence* the substantive, as—

Licence they mean when they cry Liberty.

John Milton, *Sonnet* xii. 11 ; ed. Tonson, 1725.

**163.** In the sixteenth century there appeared a fashion of writing certain words with initial *sc-* which before had simple *s-*. It was merely a way of writing the words, and was without any significance as to the sound. Hence the forms *scent*, *scite*, *scituation*: and Saxon *sīæ* became *scythe*. It probably sprang from the analogy of such Latin forms as *scene*, *science*, *sceptre*. These cases are to be kept apart from those of **150**.

*Scent* is from the Latin *sentire*, French *sentir*, and is written *sent* in Spenser, *Faery Queene*, i. 1. 53.

*Scite* seems to have returned to its natural orthography of *site*, as being derived from the Latin *situs*; and we once more write it as did Spenser and Ben Jonson. But there are still persons of authority who adhere to the seventeenth-century practice<sup>1</sup>—the practice of Drayton and Fuller and Burnet.

**164.** In the sixteenth century there was a prodigal disposition to put *w* before words beginning with an *h* or with an *r*. This seems to have been due to association. There was in the language an old group of words beginning with *wh* and *wr*; such as, *whale*, *wharf*, *wheat*, *what*, *wheel*, *when*, *where*, *which*, *who*, *whither*, *wrath*, *wreak*, *wrestle*, *wretch*, *wright*, *wrist*, *write*, *wrong*,—all familiar words, and some of them words of the first necessity. The contagion of these examples spread to words beginning with *h* or *r* simple, and the movement was perhaps aided in some measure by the desire to reassert the languishing gutturalism of *h* and (we may add) of *r*.

<sup>1</sup> This was true when the First Edition appeared in 1871. (ed. 4, 1886.)

This was the means of engendering some strange forms of orthography, which either became speedily extinct or maintained an obscure existence. For example, *whot* is found instead of *hot*, as—

He soone approched, panting, breathlesse, whot,

*Faery Queene*, ii. 4. 37,

and *red-whot*, iv. 5. 44; *whome* instead of *home*; *wrote* instead of *root*. In Shakspeare, *Troilus and Cressida*, iii. 3. 23, *wrest* most probably belongs here, being an Elizabethan form of *rest*. In Sir W. Raleigh's Letters we find *wrediness* readiness. Raleigh's own name occurs in contemporary writing as *Wrawly*<sup>1</sup>. The form *wrapt*, as quoted in 198, belongs here. Modern writers seem to have decided for *rapt*: there is no other form in Tennyson, who has *wrapt* only in such phrases as 'wrapt in a cloak.' This is an instance in which it may be doubted whether the word does not lose a certain poetic haze by being so rigidly etymologized. In Dean Milman's History of the Jews, ed. 1868, it stands, 'Elijah had been wrapt to heaven in a car of fire.'

165. By this process was formed the vexed word *wretchlessness* in the seventeenth Article. To understand this word, we have only to look at it when divested of its initial *w*, as *retchlessness*; and then, according to principles already defined, to remember that *tch* grew out of Saxon *c* (147); and in this way we get back to the verb to *reck* *RÊCAN*, to care for. So that *retch-less-ness* is equivalent to care-nought-state of mind—that is to say, it is much the same thing as 'desperation.' The prefixed *w* has in this instance proved fatal to the word. The *tch* form of this root has fallen out of use, and probably it was the prefixing of this *w* that extinguished it. For it had the effect of

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<sup>1</sup> See *Courtly Poets from Raleigh to Montrose*, ed. Hannah [Arch-deacon of Lewes], p. 23 note.

creating a confusion between this word and *wretch*, a word totally distinct, and this is one of the greatest causes of words dying out, when they clash with others and cause confusion. We retain the verb to *reck*, and also *reckless* and *recklessness*, but not *wretchlessness*.

The Bible-translator, Myles Coverdale<sup>1</sup> spelt *raught* (the preterite of *reach*, and equivalent of our *reached*) with a *w*. Speaking of Adam stretching forth his hand to pick the forbidden fruit, he says, 'he wrought life and died the death.' That is to say, he *raught*; or snatched at, life.

But besides these obscure forms, one at least sprang up under the same influence, which has retained a place in standard English. The form *whole* stood for *hole* or *hale*, which sense it bears in the English New Testament, though it has since run off from the sense of *hale*, sound (integer), into that of complete (totus). In this case, the language has been accidentally enriched. A new word has been introduced, and one which has made for itself a place of the first importance in the language. For the expression *the whole* has obtained pronominal value in English.

166. One of the most remarkable instances of this change (remarkable because it was made in the pronunciation only and not in the writing of the word) is that of the numeral ONE. It used to be pronounced as written, very like the preposition *on*, a sound naturally derived from its original form in the Saxon numeral *ân*. But it has now long been pronounced as *wun* or *won* (in Devonshire *wonn*), and this change may with probability be placed in the sixteenth century. It was apparently a west-country habit which got into standard English. In Somersetshire may be heard 'the *wonn* en the *wother*' for 'the one and the other.'

<sup>1</sup> *Writings of Myles Coverdale*, Parker Society, *The Old Faith*, p. 17.

In the eastern parts of England, and especially in London, it is well-known vernacular to say *un*, commonly written '*un*', as if a *w* had been elided; e. g. a good '*un*'. In *Love's Labour's Lost*, iv. 2. 80, it is plainly pronounced *on* or *ōn*, a pronunciation well preserved in *only*.

One of the features of the Dorset dialect is the broad use of this initial *w*, both in the first numeral and in other words, such as *woak oak*, *wold old*, *woats oats*.

John Bloom he wer a jolly soul,  
A grinder o' the best o' meal,  
Bezide a river that did roll,  
Vrom week to week, to push his wheel.  
His flour were all a-mcāde o' wheat,  
An' fit vor bread that vo'k mid eat;  
Vor he would starve avore he'd cheat.  
'Tis pure,' woone woman cried;  
'Ay, sure,' woone mwore replied;  
'You'll vind it nice. Buy woonce, buy twice,'  
Cried worthy Bloom the miller.

The same worthy miller sitting in his oaken chair is described as

A-zittén in his cheäir o' woak.

In Tyndale's earliest New Testament, which reached England in 1526, *one* is repeatedly spelt *won*.

167. But while we point to the western counties as abounding in this feature, we must not overlook the fact that in Yorkshire, and generally throughout the North, *one* is pronounced *wonn*, and *oats* are called *wuts*, as distinctly as in Gloucestershire and the West of England. Whatever its antecedents, we must regard this *w* with particular interest as being a property of the English speech. To the Scandinavians it is ungenial; they have dropped it in words where it is of ancient standing, both in English and German, as in *week*, *wool*, *wolf*, *Woden*, *wonder*, *word*, which the Danes call *uge*, *uld*, *ulf*, *Odin*, *under*, *ord*<sup>1</sup>.

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<sup>1</sup> This aphæresis of the *w* has been planted in Scotland, and it is one

The Germans write the *w* in these words, *Woche*; *Wolle*, *Wolf*, *Wunder*; but they do not share with us our *w*, for they pronounce it as *v*; so at least it is in the literary German. If, however, we listen to the voice of the people, we perceive great variation in Germany. In the southern parts they seem to approach very nearly to the sound of our *w*; and, according to Paulus Diaconus, the Lombards exaggerated this sound, for he says that they pronounced *Wodan* as *Gwodan*. Even in France we occasionally catch a complete *w*-sound, as in *aiguille*, *oui*, *Edouard*, *Longwy*. But these are sporadic incidents, and there is no national language that shares with us in the consonantal *w*, except the Dutch only.

168. The influence of association, (164) explains many other peculiarities of our spelling. It was on this principle that the word *could* acquired its *L*. This word has no natural right to the *L* at all, being of the same root as *can*, and the second syllable in *uncouth*, viz. from the verb which in Saxon was written *CUNNAN*. In *would* and *should* the *L* is organic; but *could* acquired the *L* by mere force of association with these. For the silence of the *L* see 135.

It was through Latin associations that the word *faute* recovered in the Latinising sixteenth century its hereditary *L* and became *fault*. And here the *L* did what in *could*, *would*, *should* it failed to do; it made itself heard, orthography pre-

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of the most distinct marks of Scandinavian admixture. In Scotch, *week* sometimes becomes *ouk* (pronounced *ik*), spelt by Sir D. Lyndsay sometimes *ouk*, while *wool* is constantly reduced to *oo*.

The following is a conversation between a 'merchant' and a woman about to purchase woollen goods:—

*She.* Oo' ? (Is it wool ?)

*He.* Ay, oo' !

*She.* A' oo' ? (All wool ?)

*He.* Ay, a' oo'.

*She.* A' ae oo' ? (All one wool?—all the same wool ?).

*He.* Ay, a' ae oo' !



vailing over tradition. Yet the old traditional sound survived too, and the poet claimed the right to use it when it suited his occasion :

Yet he was kind, or if severe in aught,  
The love he bore to learning was in fault.  
O. Goldsmith, *Deserted Village*.

169. Between spelling and pronunciation there is a mutual attraction, insomuch that when spelling no longer follows the pronunciation, but is hardened into orthography, the pronunciation begins to move towards the spelling<sup>1</sup>. A familiar illustration of this may be found in the words *Derby*, *clerk*, in which the *er* sounds as *ar*, but which many persons, especially of that class which is beginning to claim educated rank, now pronounce literally. The *ar* pronunciation was a good Parisian fashion in the fifteenth century, as may be seen in the rhymes of Villon, the French poet of that period.

But it must have been older than the time of Villon. In Chaucer, *Prologue* 391, we are not to suppose that *Derte-mouthe* is to be pronounced as it was by the boy who in one of our schools was the cause of hilarity to his class-fellows by calling that seaport 'Dirty-mouth.' In Chaucer's pronunciation the first syllable represents the same sound as *Dart* now does. The popular *sarmon* sermon, is found in Chaucer. *Sarvant* and *sarvice* occur in Raleigh's letters. We pronounce *ar* in *serjeant*. We write *ar* in *farrier* ; and

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<sup>1</sup> This appeared to a correspondent inconsistent with what has been said (143) about orthography being behind pronunciation by a continually increasing distance. I do not think there is any inconsistency between the two statements, because though the spelling does now and then lure back the advanced pronunciation to its side, yet this is only an incidental and sporadic phenomenon ; while the causes which drive pronunciation to leave orthography behind are incessant in their action, and the other attraction, though real, does not amount to a counteracting force. But the correspondent who gives an author the opportunity of making his meaning plainer, confers an obligation, which is only exceeded by the kindness of the friend who points out a positive error.

*ferrier* is forgotten. Both forms are preserved in the case of *person* and *parson* (*Love's Labour's Lost*, iv. 2. 78). In Raleigh we find *parson* in the sense of 'person.' *Merchant* was originally a mere variety of spelling for *marchant*, and had the same sound; but the pronunciation has now adapted itself to the prevalent value of *er*.

170. There are other familiar instances in which we may trace the influence of orthography upon pronunciation. The generation which is now in the stage beyond middle life, are some of them able to remember when it was the correct thing to say *Lunnon*. At that time young people practised to say it, and studied to fortify themselves against the vulgarism of saying *London* literally. At the same time *Sir John* was pronounced with the accent on *Sir*, in such a manner that it sounded like *surgeon*. This accentuation of 'Sir John' may be traced further back, even to Shakspeare, unless our ears deceive us, 2 *Henry VI*, ii. 3. 13:

Live in your country here in banishment,  
With Sir John Stanley in the Isle of Man.

Also, 4. 77,

And Sir John Stanley is appointed now  
To take her with him to the Isle of Man.

Compare Milton, Sonnet xi:

Thy age, like ours, O soul of Sir John Cheek,  
Hated not learning worse than toad or asp,  
When thou taught'st Cambridge and King Edward Greek.

171. The same generation said 'poonish' for *punish* (a relic of the French *u* in *punir*); and when they spoke of a *joint* of mutton they called it 'jinte' or 'jeynt.' In some cases it approximated to the sound 'jweynte,' and this was heard in the more retired parts among country gentlemen. This is in fact the missing link between the *ei* or *eye* sound and the French diphthong *oi* or *oie*—in imitation of which the peculiarity originated. The French words *loi* and *joie* are sounded as

l'wa and j'wa. When the French pronunciation had degenerated so far in such words as *join*, *joint*, that the *o* was taken no account of, and they were uttered as jine, jinte, a reaction set in, and recourse was had to the native English fashion of pronouncing the diphthong *oi*<sup>1</sup>. Hence our present *join*, *joint*, do not always rhyme where they ought to rhyme and once did rhyme.

That beautiful verse in the 106th Psalm (New Version) is hardly producible in refined congregations, by reason of this change in its closing rhyme :—

O may I worthy prove to see  
Thy saints in full prosperity !  
That I the joyful choir may join,  
And count thy people's triumph mine !

172. The fashion has not yet quite passed away of pronouncing *Rome* as the word *room* is pronounced. This is an ancient pronunciation, as is well known from puns in Shakespeare. No doubt it is the phantom of an old French pronunciation, and it bears about the same relation to the French utterance of *Rome*, that the adj. *boon* does to the French *bon*. But it is remarkable that in Shakespeare's day the modern pronunciation (like *room*) was already heard and recognised, and the two pronunciations have gone on side by side till now, and it has taken so long a time to establish the mastery of the latter. The fact probably is, that the *room* pronunciation has been kept alive in the aristocratic region, which is almost above the level of orthographic influences ; while the rest of the world has been saying the name according to the value of the letters. 'Room' is said to have been the habitual pronunciation of the late Lord Lansdowne

<sup>1</sup> The pronunciation of *oi* as 'eye' is universal in Scotch, *join* is jine; *coin* kine; *soil* sile; *oil* ile; *boil* bile, &c.; and the same seems to be common in America, e. g. 'strike ile' and 'vyage' in lines quoted 375.

and the late Lord Russell. The Shakspearean evidence is from the following passages. *King John*, iii. 1 :

*Con.* O lawfull let it be  
That I have roome with Rome to curse a while.

So also in *Julius Cæsar*, i. 2. But in 1 *Henry VI*, iii. 1 :

*Winch.* Rome shall remedie this.  
*Warw.* Roame thither then.

The street in which Charles Dickens went to school at Chatham bears its evidence here :

Then followed the preparatory day-school, a school for girls and boys, to which he went with his sister Fanny, and which was in a place called Rome (pronounced Room) lane.—John Forster, *Life of Charles Dickens*, (1872) ch. i. 1816–21.

173. There still exist among us a few personages who culminated under George IV, and who adhere to the now antiquated fashion of their palmy days<sup>1</sup>. With them it used to be, and still is, a point of distinction to maintain certain traditional pronunciations: gold as ‘gould’ or ‘gu-uld’; yellow as ‘yallow’; lilac as ‘leyloc’; china as ‘cheyney’; oblige as ‘obleege’, after the French *obliger*.

To this group of waning and venerable sounds, which were talismans of good breeding in their day, may be added the pronunciation of the plural verb *are* like the word *air*: an instance in which the modern pronunciation runs counter to the orthography. The following quotation from Wordsworth, *Thoughts near the Residence of Burns*, exhibits it in rhyme with prayer, bear, share:—

But why to him confine the prayer,  
When kindred thoughts and yearnings bear  
On the frail heart the purest share  
With all that live?—  
The best of what we do and are,  
Just God, forgive!

<sup>1</sup> Written in 1867, or thereabouts.

174. Rarer are the instances in which the number of syllables has been effected by change of pronunciation. A celebrated example is the plural 'aches,' which appears as a disyllable in Shakspeare, Samuel Butler, and Swift. The latter, in his own edition of *The City Shower*, has 'old aches throb'—but modern printers, who had lost the two-syllable pronunciation, found it necessary to make good the metre thus :—'old aches will throb.'

If thou neglect'st, or dost unwillingly  
What I command, I'll rack thee with old cramps;  
Fill all thy bones with aches; make thee roar  
That beasts shall tremble at the din.—*Tempest*, i. 2.

Can by their pangs and aches find  
All turns and changes of the wind.  
*Hudibras*, iii. 2. 407.

### *Some recent Diphthongs.*

175. We will devote the remainder of this chapter to the new English diphthongs: they are among the more conspicuous instances of that revolution in orthography which has caused Saxon literature to look so uncouth and strange in its own native country. To begin with the archaic

EW. Represents a terminal condensation in a small set of early English words, viz. *Andrew*, *Bartholomew*, *feverfew* (French feverfuge), *Grew* (obsolete for Greek), *Hebrew*, *Jew* (French Juif).

AU. It resulted from our peculiar *ae* sound of *a* as described in the last chapter, that the English *a* was found unequal to represent the French *a*, and accordingly we see *au* put for it in many words, as *chaunt*, the old spelling for *chant*; *aunt* from *ante*; *haunt* from *hanter*; *laund*, a word in our early poetry from the French *lande*, and still preserved in the garden *lawn*; *haunch*, *paunch* French

**pance**, *launch* French **lancer**. Also for Saxon *a*, as *laugh* **hlahhan**.

And this representation of the 'a' by the English *au*, from Chaucer to Spenser, is an acknowledgment of the early incapacity of the English *a* to express the full 'a' sound.

AI. This often represents **ÆG**, or **EG**, in *fain* **FÆGEN**, *lain* **LEGEN**, *main* **MÆGEN**, *rain* **REGN**. In *swain* **SWÂN**, it represents 'ā,' but influenced by Denish *sveinn*. 59.

176. **OU**. There was no such diphthong as this in Saxon, though it is common in what are now called 'Saxon' words. It was one of the French transformations. The Saxon *u* was changed to French *ou*, as in *iung* *young*, *fûl* *foul*; *BÛTAN* keeps its *u* in *but*, and changes it in *about*. Thus the Saxon *NEHGEBÛR* became *neighbour* in conformity to such terminations as *honour*, *favour*, which represented a French *-eur*.

This *ou* is sometimes present in sound when absent from the spelling. If we compare the words *move*, *prove*, with such words as *love*, *dove*, *shove*, we become aware that the former, though they have laid aside their French spelling from *mouvoir*, *prouver*, yet have retained their French sound notwithstanding.

177. **OI**. This is no Saxon diphthong, and I am not sure that Saxon words have admitted it. It came from the French *oui* or *eui*, or even *ou*. The French *feuille* leaf, has given us *foil* in several technical uses; and from *fouler* tread down, we have the verb to *foil*. The Saxon *TILIAN* lives on in the verb to *till* the ground, but that *toil* is a French vocalisation of the same, Skeat forbids us to believe. Nor will he allow that *soil* is merely *sol* tinged with vocalisation of *souil*.

**OE**. If this combination occurred only in such instances as *foe*, *hoe*, *roe*, *toe*, *woe*, it would not call for notice here, because

there is no diphthong; the *e* in these cases being but the *e-final*, though no consonant intervenes. But there was an *œ* of a thoroughly diphthongal character, which represented the French *eu* or sometimes *ou*. The French *peuple* became *poep<sup>le</sup>* in Chaucer, with variants *puple* and *peple*. So we find *mo<sup>eu</sup>ying* moving, *proeued* proved, *woemen* women. The sound of this *œ* is preserved in *canoe*, *shoe*.

**EO.** This has no connection with the Saxon *eo*. Ben Jonson said, 'it is found but in three words in our tongue, *yeoman*, *people*, *jeopardy*; which were truer written *yéman*, *péple*, *jepardy*.' In two out of these three cases it is the transposition of *œ* representing French *eu*, as treated above.

**178. EE.** This is not properly a diphthong, but a long vowel; it is the long 'i.' But it is convenient to introduce it here, because of the present tendency of diphthongs to merge into this sound<sup>1</sup>. English spelling has been produced by such a variety of heterogeneous causes that its inconsistencies are not to be wondered at. Grimm has remarked on the want of regularity in our vowel usage: for we use a double *e* in *thee*, and a single one in *me*, whereas the vowel-sound is alike in the pronunciation. The probable cause was the need of distinction between the pronoun *thee* and the definite article *the*—words which down to the end of the fifteenth century are spelt alike, and often check the reader. The eye has its claims as well as the ear, when so much is written and read; and this accounts for many cases of dissimilar spelling of similar sounds, as, again, *be* the verb and *bee* the insect.

**EI.** From Old French *ei*, and still most numerous in words of Roman source:—*ceiling*, *-ceive* (184), *-ceit*, *deign*, *foreign*, *forfeit*, *heir*, *inveigle*, *leisure*, *reign*, *seize*, *veil*, *vein*.

Those of Saxon source have risen mostly from *ÆG* or *ÉAH*,

<sup>1</sup> Below, 191, in a short program of phonetic amendments, this *ee* gains seven places and loses none.

or EAH, as *eight* eahta, *heifer* héahfore, *height* héahðo, *Leigh* léah, *neighbour* néahgebûr, *neigh* hnægan, *weigh* wægan. In such places EY has sometimes stood, and does still in final positions: *key* câge, *why* hwæg.

There have been three pronunciations of *either* ÆGFER, namely as 'eye-ther' and 'ayther' (a true Chaucer form) and 'eether.' The 'ayther' which belonged to old gentlefolk a few years ago is now I fear almost extinct, and the competition is between 'eye-ther' and 'ee-ther' of which the chances seem in favour of the latter.

**179.** EA. This combination is particularly interesting, and we select it for expansion. It has no connection with the Saxon diphthong of the same form. It is not found in Chaucer. Where we write *ea* he wrote *e*: *beste* *beast*, *bred* *bread*, *clene* *clean*, *ded* *dead*, *del* *deal*, *deth* *death*, *dere* *dear*, *grete* *great*, *herte* *heart*, *mel* *meal*, *pes* *peace*, *ples* *please*, *redy* *ready*, *sprede* *spread*, *tere* *tear*, *whete* *wheat*. The change from *e* to *ea* may be thus accounted for. Chaucer's *e* was the French e-ouvert, which sounded as *eh*, not far from the vocalism of *day*, *hay*, *may*. But in the English mouth this *e* became less open and more shrill continually, till at last it merged in 'i,' which is its present lot (= *ee*). The *a* was then added to it in such syllables as adhered to the former sound; and thus I suppose *ea* was at first a reinforcement of e-ouvert, just as *gh* was a reinforcement of the old guttural of *h*. At first *ea* sounded as *ay*; but after a while it found the old tendency too strong for it, and it drifted away in that very direction from which the addition of *a* had vainly sought to stay it. And now most of the *ea* syllables are pronounced as *ee*. Our illustration of this shall be connected with the history of the word *tea*.

**180.** We have all heard some village dame talk of her dish o' tay; but the men of our generation are surprised when



they first learn that this pronunciation is classical English, and is enshrined in the verses of Alexander Pope. The following rhymes are from the *Rape of the Lock*.

Soft yielding minds to Water glide away,  
And sip, with Nymphs, their elemental Tea. Canto i.

Here thou, great ANNA! whom three realms obey,  
Dost sometimes counsel take—and sometimes Tea. Canto iii.

That this was the general pronunciation of good company down to the close of the last century there is no doubt. The following quotation will carry us to 1775, the date of a poem entitled *Bath and It's Environs*, in three cantos :—

Muse o'er some book, or trifle o'er the tea,  
Or with soft musick charm dull care away.

This old pronunciation was borrowed with the word from the French, who still call the Chinese beverage *tay*, writing it *thé*. And when tea was introduced into England by the name of 'tay,' it seemed natural to represent that sound by the letters T E A.

181. Although there are a great many words in English which hold the diphthong *ea*, as *beat*, *dear*, *death*, *eat*, *fear*, *gear*, *head*, *learn*, *mean*, *neat*, *pear*, *read*, *seat*, *teat*, *wean*,—yet the cases of *ea* ending an English word are very few. Ben Jonson, in his day, having produced four of them, viz. *flea*, *plea*, *sea*, *yea*, added, 'and you have at one view all our words of this termination.' He forgot the word *lea*, or perhaps regarded it as a bad spelling for *ley*. This makes five. A sixth, *pea*, has come into existence since. 381. \*To these there has been added a seventh, viz. *tea*.

At the time when the orthography of T E A was determined, it is certain that most instances of E A final sounded as AY, and probable that all did. In a number of words with E A internal, the pronunciation differed. But even in these cases there is room to suspect that the AY sound was once general,

if not universal. We still give it the AY sound in *break, great, measure, pleasure, treasure*.

Surrey rhymed *heat* to *great*, and no doubt it was a true rhyme. He pronounced *heat* as the majority of our countrymen, at least in the west country, still do, viz. as 'hayt.' The same poet rhymes *ease* to *assays* :—

The peasant, and the post, that serves at all assays;

The ship-boy, and the galley-slave, have time to take their ease ;—

where it is plain that *ease* still kept to the French sound of *aise*. Then, further, the same poet has in a sonnet the following run of rhyming words :—

ease }  
 miscase }  
 please }  
 days }

which renders it tolerably plain that he pronounced *please* as French *plaise*, and so it still is pronounced by the majority of English people<sup>1</sup>.

182. This throws light upon a passage in Shakspeare, *1 Henry IV*, ii. 3, where Falstaff says 'if *Reasons* were as plentie as Black-berries, I would giue no man a *Reason* vpon compulsion, I.' It seems that a pun underlies this; the association of reasons with blackberries springing out of the fact that *reasons* sounded like *raisins*. In the analogous word *season*, we have EA substituted for the older AY; for, in the fifteenth century, Lydgate wrote this word *saysoun* and *saysonne*. When we look at the word *treason*, and consider its relation to the French *trahison*, who can doubt that the pronunciation 'treeson' is a modernism?

These investigations suggest further questions. For instance, did Abraham Cowley pronounce *cheat* as we often

<sup>1</sup> Twenty years may, however, have made a difference (1886).

hear it in our own day, viz. as 'chayt'? He has the following rhyme:—

If e'er ambition did my fancy cheat  
With any wish so mean as to be great.

And how did Milton sound the rhymes of this couplet?—

With stories told of many a feat,  
How fairy Mab the junkets eat.—*L' Allegro.*

Must we not suppose that *eat* being in the preterite, and equivalent to *ate*, had a sound unlike our present pronunciation of *feat*. This, with the derivation of *feat* from the French *fait*, suggests the sounds 'fayt' and 'ayt.' The same with *feature* O. F. *faiture*, *eagle* F. *aigle*, *eager* F. *aigre*.

In *The Stage-Players Complaint* (1641) we find *ney* spelt *nea*: 'Nea you know this well enough, but onely you love to be inquisitive.'

183. Michael Drayton, *Polyolbion*, sixth song (1662) rhymed *seas* with *raise*; Cowper rhymed *sea* with *survey*; and Dr. Watts (1709) rhymed *sea* to *away*.

But timorous mortals start and shrink  
To cross this narrow sea,  
And linger shivering on the brink,  
And fear to launch away.

*Book of Praise*, clxi.

Goldsmith puts this into the mouth of an under-bred fine-spoken fellow:—

An under-bred fine-spoken fellow was he,  
And he smil'd as he look'd on the venison and me.  
'What have we got here?—Why, this is good eating!  
Your own, I suppose—or is it in waiting?'

*The Haunch of Venison.* \*

When, in 1765, Josiah Wedgwood, having received his first order from Queen Charlotte, wrote to get some help from a relative in London, he described the list of tea-things which were ordered, and he spelt the word *tray* with *ea*—'Tea-pot & stand, spoon-trea.' The orthography may be

either his own or that of Miss Chetwynd, from whom the instructions came.

Family names offer some examples to the same effect. A friend informs me that he had once a relative, who in writing was Mr. Lea, but he pronounced his name 'Lay'; and I am courteously permitted to use for illustration the name of Mr. Rea, of Newcastle, the well-known organist, whose family tradition renders the name as 'Ray.' The little river in Shropshire, which is written Rea, is called Ray.

184. If it has been made plain that *ea* sounded *ay*, it will be a step to the clearing of an old anomaly. It has been asked why we spell *conceive* with *ei*, and yet spell *believe*, *reprieve* with *ie*. The difficulty lies in the fact that the pronunciation of these dissimilar diphthongs is now the same. And the answer lies in this—that the pronunciation was formerly different. Those words which we now write with *ei*—to wit, *deceive*, *perceive*, *conceive*, *receive*—were all pronounced with a *-cayve* sound, as they still are in many localities. The readiest proof of this is in the facts, (1) that you will not find them rhymed with words of the *ie* type, and (2) that you will continually find them spelt with *ea*, as *deceave*, *perceave*, *conceave*, *receave*. (3) But however these words are spelt in the early prints, they are constantly distinguished in some way or other, e.g. *deceiued*, *beleueued*, 145.

Another illustration of the old power of *ea* may be gathered from a source which has not received due attention: I mean the pronunciation of English in Ireland. It is well known that there *resayve* is the sound for *receive*, *pays* for *pease*, *say* for *sea*, *aisy* for *easy*, *baste* for *beast*. These, and many other so-called Irishisms, are faithful monuments of the pronunciation of our fathers, at the time when English was planted in Ireland.

All these words have now gone into the *ee*-sound, and there is no doubt that this sound is a very encroaching one. There have long been two pronunciations of *great*, namely greet and grayt; though the latter is still dominant, and is likely to remain so. It is in bookish words that the progress of the *ee*-sound will be most rapid, because the teacher will there be less obstructed by usage, and teachers love general rules. Therefore *ea* once *ee* shall be always *ee*. The same with *ei* also. A child learning to read, and coming to the word *inveigle* shall be told to call it inveegle, though the best usage at present is to say invaygle<sup>1</sup>. Sir Thomas Browne spelt it with *ea*:

These Opinions I never maintained with pertinacy, or endeavoured to enveagle any mans belief unto mine.—*Religio Medici*, fol. 1686; p. 4.

Among the words which still vacillate between the two sounds of *EA*, is the word *break*:

Still feel the breeze down Ettrick break  
Although it chill my withered cheek.—Scott.

Ah, his eyelids slowly break  
Their hot seals, and let him wake!—Matthew Arnold.

Thus we see that *ea* has in numerous instances changed its sound from that of *ay* to that of *ee*. How are we to render any account of so apparently capricious a movement, except by saying that a sentiment has taken possession of the public mind to the effect that *ay* is a rude braying sound, while *ee* is a refined and sweet one. Or, shall we suppose that this is only a reprisal and natural compensation for the area lost by this *ee* sound when it was ejected from its ancient lot and the 'i' was invaded by the sound of Igh? Leaving such enquiries to the younger student, I will add two striking examples of the encroachment of this popular favourite,

<sup>1</sup> I am not so sure about this now (1886).

this *ee* sound. The first is the well-known instance of Beauchamp, which is pronounced Beecham. The second is more remarkable.

All along I have assumed that the written *ay* is constant in value, and capable of being referred to as a standard, as the unshaken representative of that sound which *ea* had and has lost. But there is at least one remarkable exception to this assumed security of *ay*. For the last forty years or so there has been a prevailing tendency to pronounce *quay* kee; and *Torquay* is most numerously called Tor-kee. How has this habit grown? \*It seems to prove that our pronunciation is not set by the best examples; for nearly all those whom I should have thought most worthy of being imitated have from the earliest time in my memory said kay and Tor-kay<sup>1</sup>.

185. In summing up the case of Spelling and Pronunciation, we may make good use of the example of TEA. When this word was first spelt, the letters came at the call of the sound: the spelling followed the pronunciation. Since that time, the letters having changed their value, the sound of the word has shared the vicissitude of its letters; the pronunciation has followed the spelling. It is manifest that these movements have one and the same aim, namely, to make the spelling phonetically symbolize the pronunciation. This is the natural intention of spelling. But there are two great obstacles to such a consummation: (1) The letters of the alphabet are too few to represent all the variety of simple sounds in the English language; and (2) even what they

<sup>1</sup> In 1873, at an archaeological meeting held in Exeter and presided over by the Earl of Devon, I maintained this pronunciation in conversation with Mr. Pengelly, who rejected it. Before the end of the meeting I had the satisfaction of hearing our noble president in a public speech pronounce distinctly 'Tor-kay.' I have thought it worth while to verify and to record an incident which rises in value as it recedes in time.

might do is not done, because of the restraining hand of traditional association. The consequence is, that when we use the word 'orthography,' we do not mean a mode of spelling which is true to the pronunciation, but one which is conventionally correct. The spirit of ORTHOGRAPHY is embodied in this dictum of Samuel Johnson; 'It is more important that the law should be known than that it should be right.'

The notion of Right in orthography has been more obscured in the English than in any other language. This has been a result of great historic changes, which have magnificently amplified the language, but not without some entail of disadvantage. For there have swept over it two great and lengthened waves of foreign influence, which have divided the last eight hundred years between them; namely, First the revolution from Saxon to French orthography; and Secondly, that from the French to the Latin complexion. It was at the very pivot and transition from the first to the second of these two revolutions, that the Press took the reins of Spelling, and so checked the natural mobility of written speech, that Spelling stiffened into Orthography. Still, the desire for a true, natural, phonetic, system of spelling is not extinguished, and it has from time to time pushed itself into notice.

## APPENDIX TO CHAPTER II.

### *On Spelling-reform.*

**186.** Alphabetic writing is essentially phonetic. It was the result of a sifting process conducted with little conscious design, by which all the other suggestions of picture-writing were gradually eliminated, and each figure was brought to represent one of the simple sounds obtained by the analysis of articulate speech. The historical development of Letters tells us what their essence and function is—viz. The expression of the Sound of words. Spelling is the counterpart of pronunciation. But there is a law at work to dis sever this natural affinity. Pronunciation is ever insensibly on the move, while spelling grows more and more stationary. The agitation for spelling-reform which appears in cultivated nations from time to time, aims at restoring the harmony between these two.

Among the Romans—a people eminently endowed with the philological sense—there were some attempts of this kind, and one is of historical notoriety. The emperor Claudius was a phonetic reformer, and he wrote a book on the subject while in the obscurity of his early life. Three letters as a first instalment of reform he forced into use when he was emperor, but they were neglected after his time and forgotten. Yet two of the three have been quietly resumed by a late posterity. These represented I and U consonants as distinct from the cognate vowels. In the seventeenth century the European press gave these powers to the forms J and V. Claudius was not however the first to direct attention to the inadequacy of the Roman alphabet. For Verrius Flaccus, the father of the Latin Dictionary, had made a memorable proposal with regard to the letter M. At the end of Latin words it was indistinctly heard, and therefore he proposed to cut the letter in two, and write only half of it in such positions—thus, N.

**187.** During the last three centuries many proposals for spelling-reform have been made in this country and in America. Among the reformers we find distinguished names<sup>1</sup>.

<sup>1</sup> Sir John Cheke, 1540 (*Strype's Life*). John Hart, 1569: 'An Orthographie conteyning the due order and reason howe to write or



But for any practical results, the first was Noah Webster. In his Dictionary, 1828, he spelt *traveler*, *worshipped*, *favor*, *honor*, *center*, and these were widely adopted in American literature, especially the ejection of the French *u* from the termination *-our*. But he was an etymological as well as a phonetic reformer. And when he proceeded to write *bridegroom*, *felther*, for *bridegroom*, *feather*, his public declined to follow him, and he retraced his steps.

Julius Hare and Connop Thirlwall in their joint translation of Niebuhr's *History* made some reforms, partly phonetic, partly etymological; such as *forein*, *souvan*, *stretcht*. Thirlwall returned to the customary spelling in his *History of Greece* 1835; but he covered his retreat with an overloaded invective at English prejudice, which has since been quoted oftener than his wisest sentences.

A strictly phonetic spelling-reform requires that we should have a separate character for every separate sound; and that no character should ever stand for any but its own particular sound. One such system has acquired the consistency which a working experience alone can give. Mr. Pitman's phonetic alphabet has been tested by thirty years of practical work, in printing books large and small, as well as in the long sustained *Phonetic Journal*. In this system the Roman alphabet is adopted as far as it goes, and new forms are added for the digraphs which, like *th*, *sh*, represent simple sounds. The place of publication is Bath, but the movement first took a practical shape in Birmingham, where in 1843 Mr. Thomas Wright Hill originated a Phonetic Fund to meet the necessary sacrifices of such an experiment. Mr. Hill was the father of Matthew Davenport Hill, Q.C., and of Sir Rowland Hill, and of three other distinguished sons. After the meeting of 1843, Mr. Ellis helped Mr. Pitman in the formation of the new characters, and from that year to the present the system has been in operation. The alphabet

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painte thimage of manne's voice, moste like to the life or nature.' Bishop Wilkins, 1668. Benjamin Franklin, 1768. William Pelham, Boston, U.S. 1808, printed 'Rasselas' phonetically. Abner Kneeland, Philadelphia, 1825. Rev. W. Beardsley, St. Louis, 1841. Andrew Comstock, Philadelphia, 1846. John S. Pulsifer, Orswigsburg, Pennsylvania, 1848. Alexander Melville Bell, London, 1865.

which has thus been produced consists of thirty-eight characters, which are arranged below according to Mr. Pitman's distribution. The quotations which are given in illustration are taken from the *Phonetic Journal*, 1862 and 1864.

## THE PHONETIC ALPHABET.

### VOWELS.

#### *Guttural.*

A a	as in	am, fast, far
ʌ ʌ	„	alms, father
E e	„	ell, head, any
ɛ ɛ	„	ale, air, bear
I i	„	ill, pity, filial
ʊ ʊ	„	eel, eat, mere

#### *Labial.*

O o	as in	on, not, nor
ɔ ɔ	„	all, law, ought
ʊ ʊ	„	up, son, journal
ɔ ɔ	„	ope, coat, pour
U u	„	full, foot, could
W w	„	do, food, tour

### DIPHTHONGS.

ɛ i	as in	by, kind, nigh
ʊ u	„	new, due, unit
OU ou	„	now, pound
OI oi	„	boy, voice

### FOREIGN SOUNDS.

œ œ	as in	jeune (French)
ʊ ʊ	„	du (French)
ʊ ʊ	„	dû (French)
ʊ ʊ	„	un (French)
x x	„	ich (German)
ʃ ʃ	„	Sieg (German)

### CONSONANTS.

#### *Mutes.*

P p	as in	rope, post
B b	„	robe, boast
T t	„	fate, tip
D d	„	fade, dip
C c	„	etch, chump
J j	„	edge, jump
K k	„	leek, cane
G g	„	league, gain

#### *Continuants.*

F f	as in	safe, fat
V v	„	save, vat
H h	„	wreath, thigh
ð ð	„	wreathe, thy
S s	„	hiss, seal
Z z	„	his, zeal
ʃ ʃ	„	vicious, she
ʒ ʒ	„	vision, pleasure

#### *Nasals.*

M m	as in	seem, met
N n	„	seen, net
ŋ ŋ	„	sing, long

#### *Liquids.*

L l	as in	fall, light
R r	„	more, right

#### *Coalescents.*

W w	as in	wet, quit
Y y	„	yet, young

#### *Aspirate.*

H h	as in	he, hope
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## 188. SPECIMEN OF PHONETIC PRINTING.

"Wi kanot tel az yet whot langgewej iz. It me bi a pro-dækſon ov netur, a wørk ov human art, or a Divjn gift. Bst tu whotever sfir it belongz, it wud sim tu stand unsur-past—nə snikwald in it—bj enidiſj els.

"De sjens ov langgewej iz a sjens ov veri modern det. Wi kanot tres its liniej mæſ beyond de beginiſj ov our sen-turi, and it iz skersli resivd az yet on a futiſj ov iſkwoliti bj de elder brangez ov lerniſj. Its veri nem iz stil ſuſeteld, and de veriſs titelz dat hav bin given tu it in Ingland, Frans, and Jermani, ar so væg and veriſj dat de hav led tu de mœst konfuzd idiaz amæſ de pæblik at larj az tu de rial objekts ov dis nu sjens. Wi hir it spoken ov az Komparativ Filoloji, Sjentifik Etimoloji, Fønoloji, and Glos-oloji. In Frans it haz resivd de konvinient, bst sæmwhot barbaræss nem ov *Lengistik*. I miſelf prefer de simpel desig-neſon ov de Sjens ov Langgewej, de in diſ dez ov hi-soundiſj titelz, dis plen nem wil hardli mit wid "jeneral akseptans." — *Maks Muler's Lekturz on de Sjens on Langgewej*, (*Ferst Siriz*,) 1861.

"I fil konvinst ov de truſt and rizonabelnes ov de prin-sipelz on whiç de Fonetik Reform rests, . . . and de Mr Pitman me not liv

"We cannot tell as yet what language is. It may be a pro-duction of nature, a work of human art, or a Divine gift. But to whatever sphere it belongs, it would seem to stand unsur-passed—nay unequalled in it—by anything else.

"The science of language is a science of very modern date. We cannot trace its lineage much beyond the beginning of our century, and it is scarcely received as yet on a footing of equality by the elder branches of learning. Its very name is still unsettled, and the various titles that have been given to it in England, France, and Germany, are so vague and varying that they have led to the most confused ideas among the public at large as to the real objects of this new science. We hear it spoken of as Comparative Philology, Scientific Etymology, Phonology, and Glos-sology. In France it has received the convenient, but somewhat barbarous name of *Linguistique*. I myself prefer the simple designation of the Science of Language, though in these days of high-sounding titles, this plain name will hardly meet with general acceptance." — *Max Müller's Lectures on the Science of Language*, (*First Series*,) 1861.

"I feel convinced of the truth and reasonableness of the prin-ciples on which the Phonetic Reform rests, . . . and though Mr Pitman may not live

tu si ðe rezalts ov hiz perse-  
virinȝ and disinterested ekzer-  
jonz, it rekwirz nō profetik  
pouer to persiv ðat whot at  
prezent iz puu-puud bi ðe  
meni, wil mek its we in ðe  
end, unles met bi arguments  
stroȝger ðan ðez hidertu lev-  
eld at ðe *Fonetik Nuz*. Wsn  
argument whiq mit bi ssp-  
ezd tu we wið ðe student ov  
langweȝ, nemli, ðe obskureſon  
ov ðe etimoloȝikal strēktur ov  
wōrdz, i kanot konsider veri  
formidabel. ðe prōnsnsiēſon  
ov langweȝez ġenȝez akordinȝ  
tu fikst lōz, ðe speliȝ iz  
ġenȝd in ðe mōst arbitrari  
maner, sō ðat if our speliȝ  
folōd ðe prōnsnsiēſon ov  
wōrdz, it wud in rialiti bi a  
grēter help tu ðe kritikal stu-  
dent ov langweȝ ðan ðe prezent  
unserten and unsientifik mōd  
ov rītiȝ.”—*Maks Muler’s Lek-  
turz on ðe Sjens or Langweȝ,  
(Sekond Siriz,) 1863.*

to see the results of his perse-  
vering and disinterested exer-  
tions, it requires nō prophetic  
power to perceive that what at  
present is pooh-poohed by the  
many, will make its way in the  
end, unless met by arguments  
stronger than those hitherto lev-  
elled at the *Fonetik Nuz*. One  
argument which might be sup-  
posed to weigh with the student of  
language, namely, the obscuration  
of the etymological structure of  
words. I cannot consider very  
formidable. The pronunciation  
of languages changes according  
to fixed laws, the spelling is  
changed in the most arbitrary  
manner, so that if our spelling  
followed the pronunciation of  
words, it would in reality be a  
greater help to the critical stu-  
dent of language than the present  
uncertain and unscientific mode  
of writing.”—*Max Müller’s Lec-  
tures on the Science of Language,  
(Second Series,) 1863.*

To offer an estimate of the merits of this phonetic alphabet would be out of place here. It puts forward a claim to supersede that now in use by right of superior and universal fitness. This claim seems likely to be tested by a variety of practical experiments; for example, it has been used for printing three of the Gospels, Genesis, the Psalms, and the Acts in the Mikmak language, that of the natives of New Brunswick, Nova Scotia, under the direction of the Bible Society. The friends and promoters of this alphabet say that it is soon caught by savages abroad and by children at home; and that for the education of our own people it provides the quickest and best means of learning to read the ordinary print. All this will have to be established by a slow probation; and the supporters of the system seem resolved to sustain the trial. Meanwhile, I will point out an

advantage which this phonetic alphabet offers to the young philologist. He would find it a profitable exercise to master this alphabet and transliterate passages of English into it. The gain would be that he would thereby acquire consciousness of the elementary sounds which go to make up English words. If the want of this acquirement is not much felt by English philologists, it is because they are unaware how great a defect it is and how seriously it impedes their researches<sup>1</sup>.

189. But there are schemes before the public which aim at a less radical change, and advocate only a certain measure of reform. They do not aspire to absolute phonetic perfection, and yet they have a standard of their own, which may be described as Consistent spelling. The distinction in itself is just, and it may be exemplified in the French language. Of the three languages we may say that the German is (comparatively speaking) phonetic, and the French consistent; while the English is neither the one nor the other.

The reformers of whom we are about to speak content themselves with the endeavour to bring English spelling nearer to a state of consistency with itself. Such is the purpose of the system projected by Mr. Edward Jones, of Liverpool. He would correct our orthography by using the present letters of the alphabet more consistently, without adding new characters; and by reverting, in certain cases, to the simpler spelling of standard old authors. This proposal is advocated on the ground of the small amount of change which it would necessitate.

190. The following are said to be all the words beginning with A that would have to be changed:—

aback	abak	abyss	abiss
abbey	abby	accoutre	accooter
abeyance	abayance	ache	ake
ablative	ablativ	achieve	acheev
aboard	abord	achromatic	acromatic
above	abuv	acquiesce	acquièss
abroad	abrand	acre	aker
absolve	absolv	active	activ
abstemious	abstemius	adjourn	adjurn
abusive	abusiv	admeasure	admèsure

<sup>1</sup> Professor Skeat says: 'Modern philology will turn more and more upon phonetics.'—*Dict. Pref.* ix.

adolescent	adolèssent	anxious	anxius
adventurous	adventurus	aphorism	aforism
ædile	êdile	apiece	apeece
affright	afrite	apologue	apolog
affront	affrunt	appall	apaul
afloat	aflothe	appeal	apeel
aggrieve	agreev	appear	apeer
aghost	agast	appease	apees
agone	agon	approach	aproche
ahead	ahed	approve	aproov
airbuilt	airbilt	arabesque	arabesk
airtight	airtite	archæology	arkeology
alchemy	alkemy	archangel	arcangel
alight	alite	architect	arkitect
all	aul	arduous	arduus
alphabet	alfabet	are	ar
altar	aaltar	arouse	arous
always	aulways	asphalt	asfalt
ambitious	ambitiuis	atmosphere	atmosfere
amphibious	amfibius	• auspicious	auspicius
anchor	ancor	• autograph	autograf
anneal	aneel	autumn	autum
answer	anser		

In this system, which Mr. Jones calls the 'Analogic,' Mr. Ellis sees no gain or beauty, and he denies its consistency. The memory is not relieved of its grievance, and the whole plan is aimless. In like terms he would speak of all attempts to alter our orthography partially. If a change is to be made at all, it must be by a restoration of the old phonetic principle which (he thinks) reigned paramount till it perished in the Wars of the Roses.

191. The third and last scheme to be mentioned is one that endeavours to conciliate opposite interests. Mr. Danby P. Fry has proposed a plan for the improvement of English orthography, which is to avoid all breach of continuity whether as regards the forms and powers of the characters, or as respects the etymology. The only case in which he confers a new power on a character, or modifies its form, is in the letter *v*. He would have a *v* vowel, to represent the vowel in *full*, *bull*, and to be distinguished by a slight peculiarity of form. With this addition the twenty-six simple letters would become twenty-seven. For the rest he proceeds on the principle of codifying the actual practice, and he would therefore recognise the consonantal digraphs *ch*, *gh*,

*kh, ph, rh, sh, th, wh, ng*, as alphabetic characters, adding to them *dh* and *zh*. He would write *the* and *that* as 'dhe' and 'dhat': and *azure* he would write 'azhure.' After the same manner the vocalic digraphs *ee, ai, aa, au, oa, oo, oi, ou*, would be counted as primary letters, and thus complete an alphabet of forty-six characters. The *e* final would be discarded in all instances in which it is really idle, having no effect on the preceding vowel; and *frecz, gauz*, would take the place of *freeze, gauze* (158). In this scheme the idea seems to be that an orthography—reasonably phonetic and consistent—ought to be discovered without the sacrifice of tradition and historical association. It would be—'not uniform spelling, but consistent spelling; so dhat dhat half ov dhe language which iz spelt etymologically may be spelt consistently on dhe etymological principle, while dhe odher half ov dhe language which iz spelt phonetically may be spelt consistently on dhe phonetic principle.'

The phonetic principle is to be admitted when it does not conflict with the etymological. For instance, the *s* would be rejected from *island* (properly *iland*), but retained in *isle*, to which it rightly belongs. For Mr. Fry proposes, as a means of reconciling tradition with current pronunciation, that silent letters should be preserved whenever required by etymology, but otherwise omitted.

192. More plans are proposed than we have enumerated or have space to enumerate. It is plain where so many schemes are broached that the need of some change is very widely felt; but there seems to be little agreement as to the direction reform should take.

If however a distinct path is chosen, it will at once lay open to our view a new and as yet unnoticed difficulty. When we enter on the path of spelling-reform, we pass from that on which we are tolerably agreed, namely conventional orthography, to raise a new structure on a foundation of unascertained stability. The moment you resolve to spell the sound, you bring into the foreground what before lay almost unobserved—the great diversity of opinion which often exists as to what the sound really is.

POSTSCRIPT 1886.—It is fifteen years since the above appeared. Meanwhile, the schemes of phonetic reform, then

too ambitious, have somewhat subsided. The *Phonetic Journal* has tacitly abandoned the high places of irreconcilable phonetics, and is much occupied with the practical art of Shorthand. The department of spelling-reform is now represented by a modified character called Semi-Phonetic.

Notions of gradual reform which in a time of seething agitation seem lukewarm and insipid, may now have a chance. I make bold therefore to jot down three notes:—

1. The practice of Phonetic writing ought to find a recognized place in educational studies, as having in it rich germs of elementary culture, and of practical usefulness, quite apart from the question of spelling-reform, which however it would prepare the public mind to approach in a sensible manner.
2. The present rigorous examinations in orthography ought to be greatly relaxed, if not altogether discontinued, as involving a great waste of unprofitable effort.
3. Single instances of reform should be discussed in all their circumstances and bearings, and where a case is made out the change should be adopted. As an example, I venture to propose that the preterite and participle of *read* should be *redd*. It would be less convenient to write *read*, *red*; like *lead*, *led*; because of the adjective *red*. This change would be found to combine the three requisites of antiquity, convenience, and the phonetic claim. The verb was *RĀDAN*, *RĒDDE*, *GERĒD*. Chaucer has *redd* participle, above, 144. Below, 588, Caxton's *redde* is essentially *redd*, the *e* there being quite idle. Spenser has *red*, F. Q. iv. 8. 29. Other authors might be quoted; indeed, I almost think a catena might be made in favour of this change. It would satisfy a real, perhaps a general, demand. There is one book in which this *redd* is constant, being at the same time the sole departure from current orthography in the whole poem. It is 'Lawrence Bloomfield in Ireland,' by W. Allingham.



## CHAPTER III.

### OF INTERJECTIONS.

**193.** THE term Interjection signifies something that is 'pitched in among' things of which it does not naturally form a constituent part. The Interjection has been so named by grammarians in order to express its relation to grammatical structures. It is found in them, but it forms no part of them.

The interjection may be defined as a form of speech which is articulate and symbolic but not grammatical. It is only to be called grammatical in that widest sense of the word, in which all that is written, including accents, stops, and quotation marks, would be comprised within the notion of grammar. When we speak of grammar as the handmaid of logic, then the interjection must stand aside.

Emotion is quick, and leaves no time for logical thought: if it use grammatical phrases they must be ready made and familiar to the lips; there is not time to select what is appropriate or consecutive. Hence the limited variety of interjections, and the almost unlimited use of single forms.

An interjection implies a meaning which it would require a whole grammatical sentence to expound, and it may be regarded as the rudiment of such a sentence. But-it is a confusion of thought to rank it among the parts of speech. It is not in any sense a part; it is a whole (though an indistinct) expression of feeling or of thought. An interjection bears to

its context the same sort of relation as a pictorial illustration does.

We rightly call an adjective or an adverb a Part of Speech, because these have no meaning by themselves without the aid of nouns and verbs, and because their very designation implies the existence of nouns and verbs. But an interjection is intelligible without any grammatical adjunct; and such completeness as it is capable of is attained without collateral assistance.

194. Ancient grammarians ranked the interjections as adverbs, but the moderns have made them a separate class. If it were a question to which of the parts of speech the interjection is most cognate, it must be answered to the verb. For if we take any simple interjection, such as, for example, the cry 'Oh! Oh!' in the House of Commons, and assign to it a predicative value, it can only be done by a verb, either in the imperative or in the indicative first person. Either you must say it is equivalent to 'Don't say such things,' or else to 'I doubt,' 'I wonder,' 'I demur,' 'I dispute,' 'I deny,' 'I protest': by one or more of these or such verbs must 'Oh, Oh!' be explained; and thus it seems to present itself as a rudimentary verb. But this again rises, not out of any singular affection that it bears to the verb in its formal character, but out of the general fact that the verb is the central representative and focus of that predicative force, which unequally pervades all language, but which in the interjection is wrapped round and enfolded with an involucre of emotion.

It may stand either insulated in the sentence, or by virtue of this obscure verbal character it may be connected with it by a preposition, as—

Oh for a humbler heart and prouder song !

This is the nearest approach which it makes to structural

relations with the sentence, and this sort of relation it can have with a noun or pronoun, as—

They gaped upon me with their mouths, and said : Fie on thee, fie on thee, we saw it with our eyes.—*Psalm xxxv.* 21.

From that same germ of verbal activity it joins readily with the conjunction. Operating with the conjunction, it rounds off and renders natural an abrupt beginning, and forms as it were the bridge between the spoken and the unspoken :—

Oh if in after life we could but gather  
The very refuse of our youthful hours !—Charles Lloyd.

Because of the variety of possible meanings in the interjection, writing is less able to represent interjections than to express grammatical language. Even in the latter, writing is but an imperfect medium, because it fails to convey the accompaniments, such as the look, the tone, the gesture. This defect is more evident in the case of interjections, where the written word is but a very small part of the expression ; and the manner, the pitch of tone, the gesture, is nearly everything.

195. Hence also it comes to pass that the interjection is of all that is printed the most difficult thing to read well aloud ; for not only does it require a rare command of modulation, but the reader has moreover to be perfectly acquainted with the situation and temperament of the person using the interjection. Shakspeare's interjections cannot be rendered with any truth, except by one who has mastered the whole play.

In the accompaniments of tone, air, action, lies the rhetoric of the interjection, which is used with astonishing effect by children and savages. For it is to these that the interjection more especially belongs ; and in proportion to the march of culture is the decline of interjectional speech.

\* But though the use of interjections is very much reduced

by civilisation, and though there are whole fields of literature from which they are utterly banished, as History, Mathematics, Physical Science,—yet they have a sphere in which they are retained, and in this, the literature of the emotions, their importance will always be considerable. It should moreover be added, that while certain of the natural accompaniments of interjectional speech, such as gestures, grimaces, and gesticulations, are restrained by civilisation, there yet remains one, which alone is able to render justice to the interjection, and which culture tends to improve and develope, and that is, modulation. It is this which makes it still worth a poet's while to throw meaning into his interjections.

Moreover, though it is true on the whole that interjectional communications are restrained by civilisation; yet it is also to be noted on the other hand, that there are certain interjections which are the fruits of culture, and only find a place in the higher and more mature forms of human speech. Hence an important division, which will make this chapter fall into the two heads of (1) interjections of nature, or primitive interjections; and (2) artificial or historical interjections. The distinction between these sorts will be generally this,—that the latter have an etymological derivation, and the former have not.

### § 1. *The Natural Interjection.*

196. O; oh! This is well known as one of the earliest articulations of infants, to express surprise or delight. Later in life it comes to indicate also fear, aspiration, appeal, and an indefinite variety of motions. It would almost seem that in proportion as the spontaneous modulation of the voice comes to perfection, in the same degree the range of this most generic of all interjections becomes enlarged, and that

according to the tone in which *oh* is uttered, it may be understood to mean almost any one of the emotions of which humanity is capable.

This interjection owes its great predominance to the influence of the Latin language, in which it was very frequently used. And there is one particular use of it which more especially bears a Latin stamp. That is the *O* of the vocative case, as when in prayers we say, 'O Lord,' 'O Thou to whom all creatures bow.'

We should distinguish between the sign of the vocative and the emotional interjection, writing *O* for the former, and *oh* for the latter, as—

Who could have thought such darkness lay concealed  
Within thy beams, O Sun!—Blanco White.

But she is in her grave,—and oh  
The difference to me!—Wordsworth.

This distinction of spelling should by all means be kept up, as it is well founded. There is a difference between 'O sir!' 'O king!' and 'Oh! sir,' 'Oh! Lord,' both in sense and pronunciation.

As to the sense, the *O* prefixed merely imparts to the title a vocative effect; while the *Oh* conveys some particular sentiment, as of appeal, entreaty, expostulation, or some other.

And as to sound, the *O* is enclitic; that is to say, it has no accent of its own, but is pronounced with the word to which it is attached, as if it were its unaccented first syllable. The term Enclitic signifies 'reclining on,' and so the interjection *O* in 'O Lord' reclines on the support afforded to it by the accentual elevation of the word 'Lord.' So that 'O Lord' moves like such a disyllable as *alight, alight, away*; in which words the metrical stroke could never fall on the first syllable. *Oh!* on the contrary, is one of the fullest of monosyllables, and it would be hard to place it in a verse

except with the stress upon it. The example from Wordsworth illustrates this.

Precedence has been given to this interjection because it is the commonest of the simple or natural interjections,—not that it is one of the longest standing in the language.

Our oldest interjections are LÂ and wâ, and each of these merits a separate notice.

197. LÂ is that interjection which in modern English is spelt *lo*. It was used in Saxon times, both as an emotional cry, and also as a sign of the respectful vocative. The most reverential style in addressing a superior was LÂ LÉOF, an expression not easy to render in modern English, but which is something like O my liege, or O my lord, or O sir.

In modern times it has taken the form of *lo* in literature, and it has been supposed to have something to do with the verb *to look*. In this sense it has been used in the New Testament to render the Greek ἰδοὺ that is, Behold! But the interjection LA was quite independent of another Saxon exclamation, viz. LOC, which may with more probability be associated with LÔCIAN, to look.

The fact seems to be that the modern *lo* represents both the Saxon interjections LÂ and LOC, and that this is one among many instances where two Saxon words have been merged into a single English one.

Lo, how they feignen chalk for cheese.

Gower, *Confessio Amantis*, vol. i. p. 17, ed. Pauli.

198. The LÂ of Saxon times has none of the indicatory or pointing force which *lo* now has, and which fits it to go so naturally with an adverb of locality, as 'Lo here,' or 'Lo there'; or

Lo! where the stripling, wrapt in wonder, roves.

Beattie, *Minstrel*, Bk. i.

While *lo* became the literary form of the word, *la* has still

continued to exist more obscurely, at least down to a recent date, even if it be not still in use. The modern *la* may be regarded as a sort of feminine to *lo*. In novels of the close of last century and the beginning of this, we see *la* occurring for the most part as a trivial exclamation by the female characters.

In Miss Edgeworth's tale of *The Good French Governess*, a silly affected boarding-school miss says *la* repeatedly:—

'La!' said Miss Fanshaw, 'we had no such book as this at Suxberry House.'

Miss Fanshaw, to shew how well she could walk, crossed the room, and took up one of the books.

'*Alison upon Taste*—that's a pretty book, I daresay; but la! what's this, Miss Isabella? *A Smith's Theory of Moral Sentiments*—dear me! that must be a curious performance—by a smith! a common smith!'

In *The Election: a Comedy*, by Joanna Baillie (1798), Act ii. Sc. 1, Charlotte thus soliloquises:—

*Charlotte.* La, how I should like to be a queen, and stand in my robes, and have all the people introduced to me!

And when Charles compares her checks to the 'pretty delicate damask rose,' she exclaims, 'La, now you are flattering me.'

199. That this trivial little interjection descends from early times, and that it is in all probability one with the old Saxon *la*, we may cite the authority of Shakspeare in the mid interval, who, in *The Merry Wives of Windsor*, puts this exclamation into the mouths of Master Slender first, and of Mistress Quickly afterwards.

*Slen.* Mistris Anne: your selfe shall goe first.

*Anne.* Not I sir, pray you keepe on.

*Slen.* Truly, I will not goe first: truly la; I will not doe you that wrong.

*Anne.* I pray you Sir.

*Slen.* Ile rather be vnmanerly, then troublesome; you doe your selfe wrong indeede-la. (Act i. Sc. 1.)

Here the interjection seems to retain somewhat of its old ceremonial significance: but when, in the ensuing scene, Mistress Quickly says, 'This is all indeede-la: but ile nere put my finger in the fire, and neede not,' there is nothing in it but the merest expletive.

200. *wâ* has a history much like that of *LÂ*. It has changed its form in modern English to *wo*. 'Wo,' in the New Testament, as *Rev.* viii. 13, stands for the Greek interjection *οὐαί* and the Latin *vae*. In the same way it is used in many passages in which the interjectional character is distinct. This word has in later English been made distinct from *woe*, which is a substantive. For instance, in the phrase 'weal and woe.' And in such scriptures as *Prov.* xxiii. 29: 'Who hath woe? who hath sorrow?'

It may be noted that there were two distinct old words, namely, *wâ* and *wôh*, genitive *wôges*, which meant depravity, wickedness, misery. Often as these have been blended, it would be convenient to observe that *wâ* and *wôh* have no connection with one another, and that *woe* has nothing whatever to do with *wôh*.

This interjection was compounded with the previous one into the forms *wâlâ* and *wâlâwâ*—a frequent exclamation in Chaucer in the feebler form of *welaway*. A still more degenerate variety of this form was *well-a-day*. Pathetic cries have a certain disposition to implicate the present time; as in *woe worth the day*!

*wâlâ* is extant in Scottish literature in the form of *waly*:—

O° waly, waly, up the bank,  
And waly, waly down the brae,  
And waly, waly, yon burnside,  
Where I and my love wont to gae.

The Norman cry *Harow* coupled with the Saxon *walawa* is often met with in our early literature, as 'Harrow and well away!' *Faery Queene*, ii. 8. 46.



**201.** ÉA must not (says Mätzner) be identified with the Chaucerian *ey*:

Why rise ye so rath? ey benedicite.

*Canterbury Tales*, 3766.

Whether it is the source of the modern *eh* (as Skeat says) may cause a doubt.

The combination of this ÉA with LÂ produced the Saxon ÉALÂ;—‘Eala þu wif mycel ys þin geleafa,’ Oh woman, great is thy faith, *Matthew* xv. 28; ‘Eala fæder Abraham, gemiltsa me,’ Oh father Abraham, pity me, *Luke* xvi. 24.

This ÉALA may have made it easier to adopt the French *a las*, which appears in English of the thirteenth century, as in *Robert of Gloucester*, 4198, ‘Alas! alas! þou wrecche mon, wuch mysaventure hap þe ybrogt in to þys stede,’ Alas! alas! thou wretched man, what misadventure hath brought thee into this place? And in Chaucer it is a frequent interjection:—

Allas the wo, alas the peynes stronge,  
That I for yow haue suffred, and so longe;  
Allas the deeth, alas myn Emelye,  
Allas departyng of our compaignye,  
Allas myn hertes quene, alas my wyf,  
Myn hertes lady, endere of my lyf.

*Knight's Tale*.

**Alack**, is thought by Professor Skeat and Dr. Murray to be connected with ‘lack,’ and if so, it would belong to the next group. It signifies distress and sorrow—‘alack for pity!’—‘alack for mercy!’—‘alack for woe!’ (Shaksp.). Jeanie Deans cries out before the tribunal at the most painful crisis of the trial: ‘Alack a-day! she never told me.’ Recently, the word has come to be associated mainly with trivial occasions, and in this connection of ideas it has engendered the adjective *lackadaysical*, to characterise a person who is fluttered or agitated too readily.

**Ah** (in Chaucer 'a,' *Can't. Tales* 1080, 9109), a French and Latin interjection, expressive of various affections—of suffering, pity, complaint, surprise; of entreaty, anger, menace.

**Ha**, an exclamation of wonder and surprise—'ha! the prince!' *Much Ado* ii. 3. 37; of eagerness and impatience; of indignation, 'ha, fie!' *Meas. for Meas.* ii. 4. 42; with laughter 'ha, ha ha!' *Tempest* ii. 1. 36.

**Aha**, compounded of the former two, used triumphantly; 'Aha, I am warm,' *Isaiah* xlv. 16.

**202. Pooh** seems connected with the French exclamation of physical disgust: *Pouah, quelle infection!* But our *pooh* expresses an analogous moral sentiment: 'Pooh! pooh! it's all stuff and nonsense.'

**Psha, Pshaw**, expresses contempt. 'Doubt is always crying *Psha* and sneering.'—Thackeray, *Humourists*, p. 69.

**Tush**. Now little used, but frequent in writers of the sixteenth century, and familiar to us through the Psalter of 1539.

**Eh**, a modern interjection which, as Schmidt says, was as yet unknown to Shakspeare, whose nearest equivalent is *ha*:—'am I a woodman, ha?' *Merry Wives* v. 5. 31.

**Heigh ho**. Some interjections have so vague, so filmy a meaning, that it would take a great many words to interpret what their meaning is. They seem as well fitted to be the echo of one thought or feeling as another; or even to be no more than a mere melodious continuation of the rhythm:—

How pleasant it is to have money, heigh ho!  
How pleasant it is to have money.

Arthur H. Clough.

This will suffice to exhibit the nature of the first class of interjections;—those which stand nearest to nature and farthest from art; those which owe least to conventionality

and most to genuine emotion ; those which are least capable of orthographic expression and most dependent upon oral modulation. It is to this class of interjections that the following quotation applies :—

It has long and reasonably been considered that the place in history of these expressions is a very primitive one. Thus De Brosses describes them as necessary and natural words, common to all mankind, and produced by the combination of man's conformation with the interior affections of his mind.—Edward B. Tylor, *Primitive Culture*, ch. v. vol. i. p. 166.

Dr. Tylor has produced a large collection of evidence tending to the probability that the affirmative answers *aye*, *I* (102, 205), *yea*, *yes*; are of this primitive class of words, although their forms may have been modified by admixture of grammatical material.

## § 2. *Historical Interjections.*

**203.** The interjections which we have been considering thus far, may be called the spontaneous or primitive interjections, and they are such as have no basis in grammatical forms.

But we now pass on to the other group, which may be called the historical or secondary interjections; a group which, though extra-grammatical no less than the former, in the sense that they do not enter into the grammatical construction, are yet founded upon grammatical words. Verbs, nouns, participles, adjectives, pronouns, have at times lost their grammatical character, and have lapsed into the state of interjections.

Our first example shall be borrowed from the manners and customs of the British parliament. The scene may fairly be regarded as presenting to our view the most mature and full-grown exhibition of the powers of human speech,

and it is there that one of the most famous of interjections first originated, and is in constant employment. The cry of 'Hear, hear,' originally an imperative verb, is now nothing more nor less than a great historical interjection.

The King therefore, on the fifth day after he had been proclaimed, went with royal state to the House of Lords, and took his seat on the throne. The Commons were called in; and he, with many gracious expressions, reminded his hearers of the perilous situation of the country, and exhorted them to take such steps as might prevent unnecessary delay in the transaction of public business. His speech was received by the gentlemen who crowded the bar with the deep hum by which our ancestors were wont to indicate approbation, and which was often heard in places more sacred than the Chamber of the Peers. As soon as he had retired, a Bill, declaring the Convention a Parliament, was laid on the table of the Lords, and rapidly passed by them. In the Commons the debates were warm. The House resolved itself into a Committee; and so great was the excitement, that, when the authority of the Speaker was withdrawn, it was hardly possible to preserve order. Sharp personalities were exchanged. The phrase 'hear him,' a phrase which had originally been used only to silence irregular noises, and to remind members of the duty of attending to the discussion, had, during some years, been gradually becoming what it now is; that is to say, a cry indicative, according to the tone, of admiration, acquiescence, indignation, or derision.—Macaulay, *History of England*, ch. xi. (1689).

The historian could not have chosen more suitable words had it been his intention to describe the transition of a grammatical part of speech into the condition of an interjectional symbol, whose signification depends on the tone in which it is uttered. The fact is, that when a large assembly is animated with a common sentiment which demands instantaneous utterance, it can find that utterance only through interjections. A crowd of grown men is here in the same condition as the infant, 'with no language but a cry,' and must speak in those forms to which expression is imparted only by variety of tone.

Nothing is too neutral or too colourless to make an interjection of, especially among a demonstrative people. In Italian *altro* is simply other, and yet it has acquired an interjectional power of high variability:—

‘Have you ever thought of looking to me to do any kind of work?’

John Battiste answered with that peculiar back-handed shake of the right forefinger, which is the most expressive negative in the Italian language.

‘No! You knew from the first moment when you saw me here, that I was a gentleman?’

‘ALTRO!’ returned John Battiste, closing his eyes and giving his head a most vehement toss. The word being, according to its Genoese emphasis, a confirmation, a contradiction, an assertion, a denial, a taunt, a compliment, a joke, and fifty other things, became in the present instance, with a significance beyond all power of written expression, our familiar English ‘I believe you!’—Charles Dickens, *Little Dorrit*, Bk. I. ch. i.

204. The Liturgy, when it was in Latin, was a prolific source for the minting of popular interjections. Where vernacular words are changed into interjections, some plain reason for their selection may generally be found in the grammatical sense of such words. But where a Latin word of religion came to be popular as an exclamation, it was as likely to be the sound as the sense that gave it currency. In the fourteenth century, *benedicite* had this sort of career; and it does not appear how it could have been other than a senseless exclamation from the first. It often occurs in Chaucer; and with that variety of misspelling which a metamorphosed word is naturally liable to, we find it written *benedicitee*, *benediste*, *bencile*. 201.

The charm of this word, and its availability as an interjection, was no doubt largely due to its being in a dead language. So Mr. Mitford tells us that the Japanese have an interjection which was originally a conglomerate of certain sacred words which they no longer understand; and that this compound interjection serves by tonal variation for all manner of occasions:—*Nammiyô!* *nammiyô!* self-deprecatory; or grateful and reverential; or expressive of conviction; or mournful and with much head-shaking; or meekly and entreatingly; or with triumphant exultation<sup>1</sup>.

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<sup>1</sup> *Tales of Old Japan*, by A. B. Mitford, vol. ii. p. 128. Macmillan, 1871.

Ejaculations which once were earnest may sink into trite and trivial expletives. The cursory conversational way in which *Mon Dieu* is used in France by all classes of persons, without distinction of age, sex, education, or condition, astonishes English people; not because the like is unheard in England, but because among us it is restricted both as to the persons who use it, and also as to the times and occasions of its utterance. There is no person whatever in England who uses such an exclamation when he is upon his good behaviour. In past ages we have had this interjectional habit in certain graver uses, and have not quite discarded it even yet. In Coverdale's Translation, 1535, we read 'Wolde God that I had a cotage some where farre from folke,' which was corrected in the Bible of 1611 to this—'Oh that I had in the wilderness a lodging place of wayfaring men.' *Jer.* ix. 2. But even the later version retained traces of this exclamatory habit which will probably be removed in our day<sup>1</sup>.

**205.** Not only is it true that interjections are formed out of grammatical words, but also it is further true that certain grammatical words may stand as interjections in an occasional way, without permanently changing their nature. This applies chiefly to some of the more conventional colloquialisms. Perhaps there is not a purer or more condensed interjection in English literature than that *indeed!* in *Othello*, Act iii. Sc. 3. It contains in it the gist of the chief action of the play, and it implies all that the plot developes. It ought to be spoken with an intonation worthy of the diabolic scheme of Iago's conduct. There is no thought of the grammatical structure of the compound, consisting of the

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<sup>1</sup> This anticipation has been partly realized. In the new Revision of the Bible the word 'God' expletively used has been removed in one instance of 'God forbid' (*Gal.* vi. 14); in 'God speed' (2 Ep. *John*); and in four instances of 'would God' or 'would to God,' *Exod.* xvi. 3; *Josh.* vii. 7; 1 *Cor.* iv. 8; 2 *Cor.* xi. 1. (ed. 4, 1886.)

preposition 'in' and the substantive 'deed,' which is equivalent to act, fact, or reality. All this vanishes and is lost in the mere iambic disyllable which is employed as a vehicle for the feigned tones of surprise.

*Iago.* I did not thinke he had bin acquainted with hir.

*Oth.* O yes, and went betweene vs very oft.

*Iago.* INDEED!

*Oth.* Indeed? I indeed. Discern'st thou ought in that? Is he not honest?

*Iago.* Honest, my lord?

*Oth.* Honest? I, honest!

Thus strong passion may so scorch up, as it were, the organism of a word, that it ceases to have any of that grammatical quality which the calm light of the mind appreciates; and it becomes, for the nonce, an interjection.

**206.** And not only passion, but ignorance may do the like. With uneducated persons, their customary words and phrases grow to be very like interjections, especially those phrases which are peculiar to and traditional in the vocation they follow. When a porter at a railway-station cries BY'R LEAVE, he may understand the analysis of the words he uses; and then he is speaking logically and grammatically, though elliptically. If he does not understand the construction of the phrase he uses, and if he is quite ignorant how much is implied and left unsaid, he merely uses a conventional cry as an interjection. A cry of this sort, uttered as a conglomerate whole, where the mind makes no analysis, is, as far as the speaker is concerned, an interjection. We cannot doubt that this is the case in those instances where we hear it uttered as follows: 'By'r leave, if you please!' It is plain in this instance that the speaker understands the latter clause, but does not understand the former—for, if he did, he would feel the latter to be superfluous.

**207. Fudge.** Isaac Disraeli, in his *Curiosities of Litera-*

ture, vol. iii., quotes a pamphlet of the date 1700, to shew that this interjection has sprung from a man's name:—

There was, sir, in our time, one Captain Fudge, commander of a merchantman, who, upon his return from a voyage, how ill-fraught soever his ship was, always brought home his owners a good cargo of lies; so much that now aboard ship, the sailors when they hear a great lie told, cry out 'You fudge it.'

He has added a circumstance which is of great use for the illustration of this section:—'that recently at the bar, in a court of law, its precise meaning perplexed plaintiff and defendant, and their counsel.' It is of the very nature of an interjection, that it eludes the meshes of a definition.

But it was Goldsmith who first gave this interjection a literary currency. Mr. Forster, speaking of *The Vicar of Wakefield*, recognises the elasticity of the interjectional function:—

There never was a book in which indulgence and charity made virtue look so lustrous. 'Nobody is strait-laced; if we except Miss Carolina Wilhelmina Amelia Skeggs, whose pretensions are summed up in Burchell's noble monosyllable.

'Virtue, my dear Lady Blarney, virtue is worth any price; but where is that to be found?'

'Fudge.'

**208. Hail.** Here we have the case of an adjective which has become an interjection. It is a very old salutation, being found not only in Anglo-Saxon, but also in Old High Dutch. In the early examples it always appears grammatically as an adjective of health joined with the verb 'to be' in the imperative. In the Saxon Version of the Gospels, *Luke* i. 28, 'Hâl wes þu,' Whole be thou! and in the plural, *Matt.* xxviii. 9, 'Hâl wese ge,' Whole be ye!

**All hail.** This also was at first purely adjectival, as in the following from Layamon, which is quoted and translated above,

al hal·me makien  
mid haleweize drenchen.



By the sixteenth century this 'all hail!' had become a worshipful salutation, and having lost all construction, was completely interjectionalised:—

Did they not sometime cry *All hayle* to me?

Shakspeare, *Richard II*, iv. 1.

The pronunciation is iambic; the *All* being enclitic, and the stress on *hayle*, as if the whole were a disyllable. We sometimes hear it otherwise uttered in *Matthew* xxviii. 9, as if All meant *omnes*, πάντες; instead of being merely adverbial, *omnino*, πάντως. It does not indeed in that place represent any separate word at all, the original being simply Χαίρετε. In the Vulgate it is *Ave*; and this is rendered by Wiclif *Heil* 3e. Tyndal was the first who introduced this *All hayle* into the English version. The Geneva translators substituted for it *God saue you*. 204.

209. A remarkable example of a complete grammatical sentence which has passed into the interjectional state is the Hebrew injunction **Hallelujah**, or in its Greek aspect **Alleluia**; explicitly meaning, Praise ye the Lord. This however became a world-wide interjection of religious fervour; and it may safely be said of those who use it, that not one in a thousand understands it grammatically, or misunderstands it interjectionally.

210. But the example which holds the most conspicuous historical position, is the great congregational interjection of faith, the universal response of the Christian Church as well as of the Hebrew Synagogue, **Amen**. This word, at first in Hebrew a verbal adjective, and thence an affirmative adverb, signifying verily, truly, yea, was used in the early times of the Jewish Church (*Deut.* xxvii. 15; *Ps.* xli. 14, lxxii. 19, lxxix. 53) for the people's response: 'and let the people say AMEN.' It was continued from the first in the Christian community, as we know from *1 Cor.* xiv. 16, and is

still in use in every Christian community. For the most part it has been preserved in its original Hebrew form of AMEN; but the French Protestants have substituted for it a translation in the vulgar tongue, and they do not respond with AMEN, but with *Ainsi-soit-il*, So be it<sup>1</sup>. They have by this change limited this ancient interjection to one of its several functions. For in this modern form it is only adapted to be a response to prayer, or the expression of some desire.

There are other sorts of assent and affirmation for which AMEN is available, besides that single one of desire or aspiration. In mediæval wills it was put at the head of the document *In the name of God AMEN*. This was a protestation of earnestness on the part of the testator, and a claim on all whom it might concern to respect his dispositions.

In *Jeremiah* xxviii. 6 we find one AMEN delivered by the prophet with the wishful meaning only, while there is an ominous reserve of assent.

In the Communion Service, the Amens to the denunciations are not expressions of desire that evil may overtake the wicked, but the solemn acknowledgment of a liability to which they are subject; as the preliminary instruction sets forth the intent wherefore 'ye should answer to every sentence, *Amen*.' In this place *Amen* cannot be rendered by So be it; and the attempt to substitute for it any grammatical phrase must rob it of some of its symbolic freedom. This is the case with all interjections, and it is of the essence of an interjection that it should be so.

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<sup>1</sup> I am informed that the Freemasons have a time-honoured rendering of their own: *So mote it be!*

## CHAPTER IV.

### OF THE PARTS OF SPEECH.

211. PHILOLOGY seeks to penetrate into the Nature of language : Grammar is concerned only with its literary Habits.

Grammatical analysis is the dissection of speech as the instrument of literature. The student may help himself to remember this by observing that Grammar *Grammaticé* (γραμματική) is derived from the Greek word for literature, γράμματα.

The chief result of grammar, and the exponent of grammatical analysis, is the doctrine of the Parts of Speech. All the words which combine to make up structural language are classified in this systematic division. But the philologist should observe that the quality of words, whereby they are so distinguished and divided into Parts of Speech, is a function, or at most a habit, and not anything innate or grounded in the nature of the words. We shall endeavour to make this plain.

We must here assume that the ordinary grammatical knowledge is already in the possession of the reader. To be able to designate each word as such or such a part of speech, and to practise the rules for combining parts of speech together, is the ordinary task of grammar. The determination of the part of speech is the barrier beyond which grammar does not (generally speaking) pursue the analysis. Although what is called Parsing, or assigning

words to their parts, is a juvenile exercise, yet it is nevertheless the surest test of a person's having learnt that which grammar has to teach; especially if he can do it in the English sentence. For it is easier to do in Latin. A boy may be quite ignorant of the meaning of a Latin sentence, and of each word in it; and yet he may be able to answer that *navabat*, for example, is a verb in the active voice, imperfect tense, indicative mood. He knows this from having learnt the forms of the Latin verb, and he knows the ending *-abat* for the verbal form of that voice, tense, and mood. Such knowledge is but formal and mechanical. If, however, in parsing English, he meets the verb *loved*, he cannot venture to pronounce what part of the verb it is by a mere look at the form. It may be the indicative, or the subjunctive, or it may be the participle. Which it is he can only tell by understanding the phrase in which it stands.

**212.** Throughout the Latin language the words are to a very great extent grammatically ticketed. In the English language the same thing exists, but in a very slight degree. In Latin, the part of speech is most readily determined by mere regard to the form, and it is only occasionally that attention to the structure becomes necessary. Parsing in Latin is therefore mainly an exercise in what is called the Accidence, that is, the grammatical inflections of words. In English, on the contrary, there is so little to be gathered by looking at the mere form, that the exercise of parsing trains the mind to a habit of judging each word's value by reference to its function in the sentence. Parsing in English is an exercise in Syntax. A single example will make this plain. It would be a foolish question to ask, without reference to a context, What part of speech is *love*? because it may stand either for a verb or for a noun. But if you ask in Latin, What part of speech is *amare* or *caritas*? the question can be

answered as well without a context as with. Each word has in fact a bit of context attached to it, for an inflection is simply a fragment of context, and a nominative is as much an inflection as a genitive. This is the cause why it is easier to catch the first elements of grammatical ideas through the medium of a highly inflected language like Latin. On the other hand, those ideas can best be perfected through the medium of a language with few inflections, like English. Through such a medium we learn to see in language a reflex of mind, and to analyze it by reference not to the outward forms but to the inward intelligence.

**213.** In studying grammar through the English language, we rid our minds of the mechanical notion that it is an inherent quality in a word to be of this or that part of speech. To be a substantive, or a verb, or an adjective, is a function which the word discharges in such and such a context, and not a character innate in the word or inseparable from it. Thus the word *save* is a verb, whether infinitive *to save*, or indicative *I save*, or imperative *save me*: but it is the self-same word when it stands as a preposition, 'forty stripes save one.'

The force of these observations is not lessened by the fact that there are many words in English that discharge but one function, and are of one part of speech only. In such cases the Habit of the word has become fixed, it has lost the plastic state which is the original and natural condition of words, and it has contracted a rigid and invariable character. The bulk of Latin words are in this state, but in English the words of fixed habit are comparatively few. In a general way it may be said that the pronouns are so in all languages. Yet even this group, of all groups the most habit-bound, is not without its occasional assertions of natural freedom. The prepositions are many of them in the fixed

state, but the researches of the philologist tend to set many of them in a freer light. We must not therefore regard the parts of speech as if they were like the parts of a dissected map, where each piece is unfit to stand in any place but one. Each part of speech is what it is, either by virtue of the place it now occupies in the present sentence; or else, by virtue of an old habit which has contracted its use to certain special positions. The inflected word carries both position and habit about with it, in that very inflection by which its function is limited because its grammatical relations are determined.

214. Before we proceed to the examples which will illustrate these remarks, we must make a clearance of one thing which else might cause confusion. There is a sense in which every word in the world is a noun. When we speak of the word *have*, or the word *marry*, these words are regarded as objects of sense, and are mere nouns. Just in the same way in the expression 'the letter A,' this alphabetical symbol becomes a noun. In this aspect each item in the whole catalogue of letters and words in a dictionary is presented to our minds as a noun. And beyond the pages of the dictionary, there are situations in the course of conversation and of literature in which this is the case. Thus, in Shakspeare, *King John*, i. 1, 'Have is have'; and in Longfellow's

Mother, what does marry mean?

In these cases the word is (as one may say) taken up between the finger and thumb, and looked at, and made an object of. It is no longer, as words commonly are, a symbol of some object or idea in the mind's meaning, i.e. subjective; it enters for the moment into an objective position of its own. There are many instances of this.

*Must* is a verb. But when we hear the popular saying 'Oh! you must, must you? *Must* is made for the Queen'—here *must* is a noun.

This 'objective' citation of words being cleared away, it remains now to consider how words may change their subjective condition, that is to say, their relation to the thinking mind, and vary their characters as parts of speech accordingly.

**215.** And first, the verb may become a substantive, as—

To err is human, to forgive divine.

To live in hearts we leave behind,  
Is not to die.—Thomas Campbell, *Hallowed Ground*.

The substantive may become a verb. Thus the substantives *winter* and *summer* have only to be construed as verbs, and verbs they are:—

... The fowles shall summer vpon them, and all the beastes of the earth shall winter vpon them.—*Isaiah* xviii. 6.

**216.** Further examples of the functional interchange between substantive and verb:—

With all good grace to grace a gentleman.

*The Two Gentlemen of Verona*, ii. 4.

In 1811 the Swedes, though not yet actually at war with England, were making active preparations for defence by sea and land, 'in case,' says Parry, 'we should be inclined to Copenhagen them.'—*Memoirs of Sir W. E. Parry*, by his Son, ch. ii.

Passing to familiar and trivial instances, such as afford the best examples of the unfettered and natural action of a language, we hear such expressions as 'to cable a message'; and again, 'If such a thing happens, wire me.'

It matters not whether these expressions have become an acknowledged part of the language. If we confined our attention solely to that which is mature and established, we should act like a botanist who never studied buds, or a physiologist who neglected those phenomena which are peculiar to young things. 'Young sprigs of language have a levity and skittishness which render them unworthy of literature and grammar, but which make an exhibition of the highest value for the purposes of philology. There are many movements that

are natural and that are among the best guides to the student of nature, which are discontinued with staid age. It is a main character of philology as contrasted with grammar that it is unconfined by literary canons, and that the whole realm of speech is within its province.

217. To such an extent does the language exert this faculty of verbifying a substantive, that even where there is already by the ancient development of the language a verb and a noun of the same stem, it will sometimes drop the established verb, and use the noun as a verb. Thus we have the verb *to graff*, and the noun *graft*. But we have dropped the proper verb *graff* and have made a new verb out of the substantive. Everybody now talks of *grafting*, and says *to graft*, and we never hear of *to graff* except in church.

The pronoun can be used as a verb, thus—

Taunt him with the license of Inke: if thou thou'st him some thrice, it shall not be amisse.—*Twelfth Night*, iii. 2. 42.

The substantive becomes an adjective. This is so common in our language that examples are offered not to establish the fact but to identify it. *Main* MÆGEN is a well-known old Saxon substantive, which appears in its original character in such an expression as 'might and main'; but it becomes an adjective in 'main force,' 'main sea,' or in this:—

And on their heads

Main promontories flung.

John Milton, *Paradise Lost*, vi. 654<sup>1</sup>.

WYRD fate was a Saxon substantive, and it remains as a substantive in our Anglian region. Thus Wyntown:—

Now will I the werd rehers

As I fynd of that stane in wers;

*Ni fallat fatum, Scoti quocumque locatum*

*Invenient lapidem, regnare tenentur ibidem.*

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<sup>1</sup> But *main* (adj.) is perhaps of Romance origin in certain uses, as 'main battle' (Shaksp. *Rich. III.* v. 3. 299), 'main sail': these Skeat derives from O. F. *maine*, *magne*, great, chief, referring to Burguy.



But gyf werdys falyhand be,  
 Quhare-evyr that stane yhe segyt se,  
 There sall the Scottis be regnand,  
 And Lorddys hale oure all that land.

And so it continues in colloquial Anglian according to Scott :—  
 ‘He was to have a weary weird o’t till his ane and twentieth year.’ *Guy Mannering*, vol. ii. c. 10.

But Gawin Douglas rendered Virgil’s *Parcae* as ‘weird sisters’; and the same phrase five times repeated in Macbeth occupied the southern ear, and the word has become in modern English an adjective and nothing else.

We have an example of a different kind in the word *cheap*. This originally was a substantive, meaning market, and the expression ‘good cheap’ meant to say that a person had made a good marketing, after the French *bon marché*. While it went with an adjective harnessed to it, it was manifestly regarded as a substantive. But since we no more speak of ‘good cheap’; since we have changed it to ‘very cheap’; and since the word has taken the degrees of *cheaper* and *cheapest*, its adjectival character is established beyond question.

**218.** The adjective becomes a substantive. In such expressions as ‘the young and the old,’ ‘the rich and the poor,’ ‘the high and the low,’ ‘the strong and the weak,’ we have adjectives used substantively. The adjective employed substantively sometimes takes the plural form; and then it is impossible to deny it the quality of a substantive; for the adjective has no plural form in English grammar. Therefore the words *irrationals* and *comestibles* in the following quotations, though adjectives by form and extraction, must be called grammatical substantives, not only on account of their substantival use, but also by reason of their grammatical form.

Irrationals all sorrow are beneath.

Edward Young, *Night Thoughts*, v. 538.

What thousands of homes there are in which the upholstery is excellent, the comestibles costly, and the grand piano unexceptionable, both for cabinet work and tone, in which not a readable book is to be found in secular literature.—*Intellectual Observer*, October 1866.

So the adjective *worthy* has become a substantive when we speak of *a worthy* and *the worthies*. Other grammatical structures, besides plurality, may demonstrate that an adjective has become a substantive. We call *contemporary* an adjective in the connection *contemporary with*; but it is a noun when we say *a contemporary of*. The word *good* considered by itself would be called an adjective, but it is an acknowledged substantive, not only in the plural form *goods*, but also in such a construction as ‘the good of the land of Egypt,’ *Genesis* xlv. 18; ‘of mine owne proper good,’ 1 *Chron.* xxix. 3.

And specially must the whilom adjective be called a substantive when it is suited with an adjective of its own. The adjectives *ancient*, *preventive*, must be parsed as substantives in the following quotations:—

Still, however, I must remain a professed ancient on that head.—*Goldsmith, Dedication of the Deserted Village.*

Those sanitary measures which experience has shown to be the best preventive.—*Queen's Speech*, 1867.

More examples in 404, 413, 415, 417.

219. The same changeableness of grammatical character may be seen in the adverb. The commonest form of the adverb, namely *-ly*, was made out of an adjective, which was made out of a substantive; as will be fully explained below, 398, 438, 441. A substantive may suddenly by a vigorous stroke of art be transformed into an adverb, as *forest* in the following passage:—

’Twas a lay  
More subtle-cadenced, more forest wild  
Than Dryope’s lone lulling of her child.

John Keats, *Endymion*.

In the following line the word *ill* appears first as an adverb and secondly as a substantive :—

Ill fares the land, to hastening ills a prey.

Oliver Goldsmith, *The Deserted Village*.

The word *often* affords an interesting example of a present Adverb which has lost the adjectival function it once exercised :—

‘Wherefore he sent to the quene beyng in sanctuarie diuerse and often messengers.’—Hall, *Richard III.* (Aldis Wright’s Bible Word-Book, v. Often).

Thine often infirmities.—1 *Tim.* v. 23.

‘He will be too kind, and weary thee with often welcomes.’—Beaumont and Fletcher, *Maid’s Tragedy*, i. 1.

The same word may appear as an adverb or as a conjunction. The word *but* sustains these two characters in one line,

His yeares but young, but his experience old.

*The Two Gentlemen of Verona*, ii. 4.

Sometimes the employment of one and the same word in a diversity of grammatical powers leads to a modification of the form of the word. The old preposition *ȚURH* has come to be employed as an adjective, in ‘a thorough draught,’ or, as in the following quotation :—

These two critics, Bentley and Lachmann, were thorough masters of their craft.—Dr. Lightfoot, *Galatians*, Preface.

**220.** How easily the offices of preposition and conjunction glide into each other may be seen from one or two examples. In the motto, ‘Touch not the cat but the glove,’ *but* is the old preposition *BUTAN*, signifying ‘without.’ This is the character and signification which it had in early times, and from which the better known uses of *but* are derivative. If however we expand this sentence a little without alteration to its sense, and write it thus—‘Touch not the cat but first

put on the glove,' we perceive that *but* is no longer a preposition—it has become a conjunction. In the sentence, 'I saw nobody else but him,' *but* is a preposition: if it be recast and expressed thus, 'I saw nobody else, but I saw him,' *but* is a conjunction.

In the following quotation we have *for* in the two characters of conjunction and preposition:—

For for these things every friend will depart.—*Eccles.* xxii. 22.

In the sentence, 'I will attend to no one before you,' *before* is a preposition. But if the same thing be thus worded, 'I will attend to no one before I have attended to you,' *before* is a conjunction.

In the sentence, 'He behaved like a scoundrel,' *like* is a preposition. But if we say it in provincial English, thus, 'He behaved like a scoundrel would,' *like* is a conjunction.

**221.** *While* was once a noun, signifying time. Indeed it is so still, as *a long while*. But it is better known as a conjunction: thus—

It is very well established that one man may steal a horse while another may not so much as look over the hedge.

*As* is generally called a conjunction, but in the combination *such as* it is rather a relative pronoun than a conjunction; and it bears distinctly its old character of a relative pronoun in the following quotation:—

As far as I can see, 'tis them ~~as~~ is done wrong to as is so sorry and penitent and all that, and them ~~as~~ wrongs is as comferble as ever they can stick.—*Lettice Lisle*, ch. xvii.

In quoting a passage of this sort, I am liable I know to be challenged as if I had produced an arbitrary or unauthoritative illustration. But for me it is authority enough to know that this way of speaking is used by millions of speakers. And the present is a case in which the dialect supplies a link

which the central language has lost. Herein lies the difference between a grammatical and a philological illustration, that the former requires literary authority, the latter only existence, as its warrant. I grant that if in any writing of my own I adopted this use of *as*, I might be justly confronted with the demand for my 'authority.' If I declined the challenge, and continued to use the expression, it would amount to a trial of strength on my part whether I had the power to introduce this provincialism. Occasionally a strange expression is admitted, but the privilege of ushering it belongs chiefly to those lawful lords of literature, the poets. I am under the ordinary rules of grammar in my composition, but not in my illustrations. Why, indeed, the best facts of language often lie beyond these formal props that fence the park of literature! Therefore I trust that the benevolent reader will not cavil about authority, but gratefully acknowledge the help which the dialects supply towards a completer view of our language.

We will conclude this list of interchangeable functions by the remark that the interjection shares in this faculty of transformation. It may become a verb, as when we say 'to pooh-pooh a question'; or a noun, as—

Many *hems* passed between them, now the uncle looking on the nephew, now the nephew on the uncle.—*Sir Charles Grandison*, Letter xvi.

Or, as in the following from Cowper :—

Where thou art gone,  
*Adieus* and *farewells* are a sound unknown.

**222.** The difference of function which one and the same word may perform, often furnishes the ground of a playful turn of expression, something like a pun. \* But it is distinct from a pun, is more subtle, and is allowed to constitute the point of an epigram, as in that of Mrs. Jane Brereton on

Beau Nash's full-length picture being placed between the busts of Newton and Pope:—

This picture placed these busts between,  
Gives satire its full strength;  
Wisdom and wit are little seen,  
But folly at full length.

This is a play on two functions of the word *little*, which must here be thought of as adjective and adverb at once, i.e. (in Latin) as equal at once to *exigui* small, and to *parum* not enough. For want of attention to this, the line has been erroneously edited thus:—

Wisdom and wit are seldom seen.

If any one wishes for more illustrations of this fact, that the grammatical character of a word is only a function or a habit—one actual habit out of several possible ones—he should consider some of the following references to Shakespeare.

<i>Winter's Tale</i> , i.	1.	28,	<i>vast</i> (substantive).
		50,	<i>verily</i> .
	ii.	3.	63, <i>hand</i> .
<i>Richard II</i> ,	ii.	3.	86, <i>uncle me no uncle</i> .
		v.	3. 139, <i>dogge</i> .
1 <i>Henry IV</i> ,	i.	3.	76, <i>so</i> .
2 <i>Henry IV</i> ,	i.	3.	37, <i>indeed</i> (verb).
		iv.	1. 71, <i>there</i> (nounized).
<i>Henry V</i> ,	iv.	3.	63, <i>gentle</i> (verb).
		5.	17, <i>friend</i> (verb).

Of the process of such a change we have a most remarkable example in the case of the old flectional Infinitive which lurks in modern English under colour as a Participle; details of which below 580 ff.

**223.** These examples all point to the one conclusion that the quality of speech-part-ship (if the expression may be for once admitted), is not a fixed and absolute one, but subject to and dependent upon the relations of each word to the other words with which it is forming a sentence. If we have

recourse, for example's sake, to those languages which have preserved their grammar in the most primitive and rudimentary condition, we find that each word has retained its natural faculty for discharging all the functions of the parts of speech.

In Chinese there is no formal distinction of substantive, verb, adjective, adverb, preposition. The same root, according to its position in a sentence, may be employed to convey the meaning of great, greatness, greatly, and to be great. Everything in fact depends in Chinese on the proper collocation of words in a sentence. Between this state of things and the development of the modern languages, there has intervened the flectional state of speech, of which the grammatical character is as nearly as possible the direct opposite to that which has been stated concerning the Chinese. In the flectional state of language, each word carries about with it a formal mark of distinction, by which the habitual vocation of that word is known. Thus in Greek the word *πῶνος*, even standing alone, bears the aspect of being a noun in the nominative case; but the English word *labour*, standing alone, is no more a noun than it is a verb, and no more a verb than it is a noun. The flectional languages are not all equally flectional; this character has its degrees. The Greek is not so rigidly flectional as the Latin. But both of them are far more so than any of the languages of modern Europe. Of the great languages, that which has most shaken off inflections is the English, and next to the English, the French. We have but a very few inflections remaining in our language. This increases the freedom with which the language moves. We are recovering some of that long-lost and infantine elasticity which was the property of primitive speech.

**224.** But while the modern languages, and English espe-

cially, are casting off that cocoon of inflections which the habits of thousands of years had gradually swathed about them, there is no possibility of their getting back to a Chinese state of verbal homogeneousness. Such a state is incompatible with a high condition of development. A language of which no part has any fixed character must rank low among languages, just as among animals those which have no distinction of flesh, bone, sinew, hair. Or, as in communities of men, division of labour, distinct vocations, and all the concomitant rigidity of individual habit, is necessitated by the progress of civilisation.

There is no appearance of a tendency to fall back into a primitive state of language. The freedom which modern languages are asserting for themselves as against the restraints of flexion, may be carried out to its extremest issues, and no appearance would ever arise of a tendency backwards to a state of pulpy homogeneousness. For there is a movement from which there is no going back, a slow but incessant movement, which gradually creates a distinction among words greater and more deeply seated than that of the parts of speech. This is a movement in which all languages partake more or less, according to the vigour of intellectual life with which they are animated. This is a movement which rears barriers of distinction between one and another class of words as immoveable as the sea-wall which the sea itself has sometimes built to sever the pasture from the bed of the ocean. The explanation of this movement must occupy another chapter.



## CHAPTER V.

### OF PRESENTIVE AND SYMBOLIC WORDS, AND OF INFLECTIONS.

**225.** PHILOLOGY makes more use of the signification of words than grammar does. For grammar deals only with the literary forms, functions, and habits of words; philology deals with the very words themselves. Grammar regards words as the instruments of literature: philology regards them as the exponents of mind. Philology has to do with language in its fullest sense, as being that whole compound thing which is made up of voice and meaning, sound and signification, written form and associated idea.

It appertains to philology to omit none of the phenomena of language, but to give them all their due consideration. Hence it comes to pass that the outward and the inward, the form and the signification, will come by turns under review. And though the inward or mental side of language will occupy less of our space than its correlative, yet each reference to it will be more in the nature of a reference to principle, and will score its results deeper on our whole method of proceeding.

As we advance, the subject grows upon our hands. We cannot treat of our native language in a philological manner without getting down to some fundamental principles. In the present work we began like a botanist with the flower; but the progress of the enquiry leads in due time through the

whole economy of the plant, and will at length bring us to its root. While we dwelt over the historical circumstances in the midst of which our language expanded to the light, while we noted the source from which it was supplied with alphabetic characters, while we surveyed its spelling and pronunciation, and its homely interjections, we were acting like a botanist examining successive florets of the multitudinous head of some grassy inflorescence. But now we move down the stalk which bears many such florets, and we have to admit principles which embrace the systems of many languages. At this point we enter upon the very heart of the subject; and the growing importance of the matter makes me fear lest I should fail in the exposition of it. All things cannot be rendered equally easy for the student, and I must here ask him to lend me the vigour of his attention while I try to expound that upon which will hinge much of the meaning of chapters to come.

**226.** There is a distinction in the signification of words which calls for primary attention in philology. I would ask the reader to contemplate such words as *spade, heron, hand-saw, flag-staff, barn-door*; and then to turn his mind to such as the following, *an, by, but, else, for, from, he, how, I, it, if, in, not, never, on, over, since, the, therefore, they, under, who, where, yet, you*. It will be at once felt that there is a gulf between these two sorts of words, and that there must be a natural distinction between them.

The one set presents objects to the mind, the other does not. Some of them, such as the pronouns, continue to reflect an object once presented, as *John he*. But there is a difference in nature between the word *John* and the word *he*. If I say *at Jerusalem . . . there*, the word *Jerusalem* belongs to the one class, and the words *at, there*, belong to the other.

**227.** We will call these two divisions by the names of PRESENTIVE and SYMBOLIC.

The Presentive are those which present an object to the memory or to the imagination; or, in brief, which present any conception to the mind. For the things presented need not be objects of sense, as in the first list of examples. The words *justice, patience, clemency, fairy, elf, spirit, abstraction, generalization, classification*, are as presentive as any words can be. The only point of difference between these and those is one that does not belong to philology. It is the difference of minds. There are people to whom some of the latter words would have no meaning, and therefore would not be presentive. But every word is supposed by the philologer to carry its requisite condition of mind with it.

The Symbolic words are those which by themselves present no meaning to any mind, and which depend for their intelligibility on a relation to some presentive word or words. We enter not at present into the question how they became so dependent; we take our stand on the fact. Whether they can be shewn to be mere altered specimens of the presentive class, or whether there is room to imagine in any case that they have had a source of their own, independent of the presentives,—the difference exists, and is most palpable. And the more we attend to it, the more shall we find that broad results are attainable from the study of this distinction.

**228.** What, for example, is the joke in such a question as that which has afforded a moment's amusement to many generations of youth, *Who dragged whom round what and where?* except this, that symbols which stand equally for any person, any thing, or any place, are rendered ludicrous by being employed as if they presented to the mind some particular person, some particular thing, or some particular place. The question is rather unsubstantial, simply because

the words are symbolic where they should be presentive. It is not utterly unsubstantial, because the verb *dragged round* is presentive. Put a more symbolic verb in its stead and you have a perfectly unsubstantial question: *Who did what, and where did he do it?*

This is a clown's toy in Shakspeare:—

... for, as the old hermit of Prage, that never saw pen and ink, very wittily said to a niece of king Gorbuduc, *That that is is.*—*Twelfth Night*, iv. 2. 14.

It will therefore be desirable to attempt some understanding of the nature of this difference between presentiveness and symbolism. The difficulty and the danger of confusion lies in the fact that—*all language is symbolical*. As the chief characteristic of human language in regard to its external form is this, that it should be articulate; so, in regard to its signification, the chief characteristic is that it should be symbolical. If a man barks like a dog or crows like a cock, or whistles, these utterances do not constitute language in any but a metaphorical sense. They might indeed carry a real signification,—might in conceivable situations be necessary as means of communication between man and man; they might serve the purpose of language: but they would not be language. When the bark of the dog is represented in articulate syllables, as *bow-wow*, there is an important step made towards the attainment of language. 'Bow-wow,' says the dog; and this *bow-wow*, in the human mouth may pass for speech, but it is not yet a true specimen of the relation in which mature speech stands to meaning. When however we advance another step, and call the dog a bow-wow, here we have language. A childish specimen, it is true; but still a real specimen of language. And the character which determines it is Symbolism. An understanding is established between minds that this articulate imitation of a dog's bark

shall stand in human intercourse as the sign or symbol of a dog. And there is such a movement in language that, although at first bow-wow signified a bark, and so was a mere sound-word, yet it would be likely to move on a step and mean something else, as it actually has come to be used symbolically for a dog. Thus language is radically symbolical.

This fundamental truth is however overlaid and concealed from view by a mental habit which we call Association. We became acquainted with objects and ideas at the same time that we learnt how to name them, and the names have become so intimately identified with the things, that it is only by force of reflection we can separate them wide enough to verify their symbolic nature. This associative faculty is limited to words which express objects and ideas. When words express neither objects nor ideas they cannot be so associated; and their symbolic character is then patent, because it is their only character; insomuch that if it be fairly looked at, it must be immediately recognised. The difference then between the Presentive and the Symbolic words, is based, not upon the absence of symbolism in the former, but upon the absence of the presentive faculty in the latter, which leaves their unmixed symbolic character open to view.

When therefore we call a particular set of words Symbolic, we mean that they display in a clear and conspicuous manner that symbolism which is a pervading characteristic of all human language. And they display it in such a manner as to bear a great testimony to the fact that the symbolic tendency is infused into human language with its earliest germ. As a natural consequence of this innate tendency, there is developed in language a graduated series of elevations from the sensible and material to the ethereal and subtle.

Such is the best explanation I can offer of this great distinction. Whatever be the value of the explanation, we must observe that it affects in no way either the fact of the distinction or the fact of its importance. These are to be established not by theory, but by evidence and exemplification: and to these we now proceed.

Analogous movements may be traced in examples beyond the pale of language. When barbers' poles were first erected, they were pictorial and presentive, for they indicated by white bands of paint the linen bandages which were used in blood-letting, an operation practised by the old surgeon-barbers. In our time we only know (speaking of the popular mind) that the pole indicates a barber's shop; the why or how is unknown. And this is symbolism.

**229.** A highly appropriate illustration may be gathered from the letters of the Alphabet. Egyptian research seems to have quite established it for a fact, that the Phoenician Alphabet, which is the source of ours, was itself derived from the hieroglyphic picture-writing of Egypt; and many prototypes of our letters have been recognised in writing of four thousand years ago. Our *A* was at first a picture of an eagle, the *B* of some other bird, the *D* was a man's hand, the *F* was the horned viper whose horns still figure in the two upper strokes, while the cross-line in the *H* is a surviving trace of the pictured sieve whereof this letter is the symbol. Thus the Alphabet began in presentation and has reached a state of symbolism.

**230.** Writing is in fact the symbolism of the picture-story. Here we perceive that there has been a complete change of nature. The pictorial character with which the first artist invested the figure has gradually and undesignedly evaporated from that figure, and has left a mere vague phantom of a character in its place, a thing which is the similitude of

nothing. And if we set the gain against the loss of such a transition, we find that the symbol has gained enormously in range, to make up for what it has lost in local or pictorial force. While it was presentive it was tied to a single object : since it became a symbol, it is ubiquitous in its function.

But it is to be observed further—and the observation is of wider application—that the symbol which remains after the evaporation of the pictorial element of the hieroglyphic or picture-writing, is the true correspondent to the intention with which the first effort was made at representing speech by the graphic art. Whatever there was in the picture that was germane to the intention has lived, while the alien parts have gradually died away, leaving behind the purely symbolic or alphabetical writing.

These observations will apply also in some degree to our two systems of numeration, the Roman and the Arabic. The numerals I and II and III and IIII are Presentive of the ideas of one and two and three and four, as truly as the holding up of so many fingers would represent those numbers. The numeral V is practically a mere symbol, though it began in presentation, if it be true that it is derived from the hand, the thumb forming the one side, and the four fingers the other. The figures 1 and 2 and 3 and 4 are, and so far as our knowledge reaches always were, pure symbols. It is worthy of observation, that the whole system of Decimal Arithmetic hinges upon these symbolic figures, or has acquired immense addition to its range of capabilities by the use of these figures. So in like manner will it be found by and by, that the modern development of languages has hinged mainly upon symbolic words, and that their instrumentality has been the chief means of what progress has been made in the capabilities of expression.

**231.** The same general tendency which makes symbols take the place of pictures, makes or has made symbolic words take the place of presentives in a great number of instances. This tendency has led to the formation out of the large mass of presentive verbs of a select number of symbolic verbs, which are the light and active intermediaries, and the general servants of the presentive verbs. Thus the verbs partake of both characters, the presentive and the symbolic. But as regards the rest of the parts of speech, they fall into two natural halves in the light of this distinction. The substantives, adjectives, and nounal adverbs are presentive words; the pronouns, articles, prepositions, and conjunctions are symbolic words.

But as the grammatical classification has become rigid in some of its parts, it must not be allowed to govern the Natural divisions which we are here seeking to establish. There is much of what is arbitrary in the denomination assigned by grammarians to many a word. **234.** Some will think perhaps that my symbolic words are found to invade the domain of noun, adjective, and adverb; while they fail to cover and fully occupy what I have assigned to them—namely, the pronoun, conjunction, and preposition.

Therefore the grammatical scheme should not be trusted to as a frame for the new division. The student must seize the distinction itself; and the illustration of it by reference to the grammatical scale is only offered as a temporary assistance.

As in the chapter Of the Parts of Speech we saw that the same word assumes a diversity of characters, so here also the same word will be at one time presentive and at another time symbolic. And there is perhaps no more effective display of the distinction now before us than that which shews itself within the limits of the history of single



words. Let us therefore take a few examples of the transition of a word from a presentive to a symbolic use.

**232. *Thing*.** This is a very good example, on account of its unmixed simpleness. For it is almost purely symbolic, and devoid of presentive power. It is still more. It is of universal application in its symbolic power. There is not a subject of speech which may not be indicated by the word *thing* :—

For thou, O Lorde God, art the thyng that I longe for.—*Psalm lxxi.*  
4 (1539).

It is plain that we cannot name a creature, whether visible or invisible, whether an object of sense or of thought, which may not be indicated by the word *thing*. It is therefore of universal application in its symbolical power<sup>1</sup>.

But if it be asked, on the other hand, What idea does this word present? we answer, None! There is no creature, no subject of speech or of thought, which can claim the word *thing* as its presenter. There was a time when the word was presentive like any ordinary noun, but that time is now far behind us. The most recent example I am able to quote is of the fourteenth century.

In Chaucer's *Prologue* it occurs twice presentively :—

He wolde the see were kept for any thyng  
Bitwixen Myddelburgh and Orewelle. (l. 278.)

Ther to he koude endite and make a thyng. (l. 327.)

**233.** The fullness of tone which the rhythm requires for the word *thyng* in both these places, is by itself almost enough to indicate that they are not to be taken as when we say 'I would not do it for anything,' or 'Here's a thing will

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<sup>1</sup> The few instances in which *thing* (with a faint rhetorical emphasis) is opposed to *person*, are to be regarded as stranded relics on the path of the transition which the bulk of the word has passed through.

do.' In these trivial instances the word is vague and symbolical, but it would hardly have beseemed such a poet as Chaucer to bring the stroke of his measure down upon such gossamer. The Merchant desired that the sea should be protected for the sake of commerce at any price, condition, or cost—on any terms; for such is the old sense of the word *thing*. The old verb *to thing*, Saxon *þingian*, meant to make terms, to compromise, *pacisci*. So also in German the word *Ding* had a like use, as may be seen through its compounds. The verb *bedingen* is to stipulate, bargain; and *Bedingung* is condition, terms of agreement, contract.

In Denmark and Norway the word still retains its presentiveness, and signifies a judicial or deliberative assembly. In Denmark the places where the judges hold session are called *Ting*. In Norway the Parliament is called *Stor Ting*, that is, Great Thing. In Iceland the old parliament field was called *Thing-völlr*, and the hill in the Isle of Man from which the laws are proclaimed is called *Tynwald*. The same word in the same sense is contained in the Danish word *husting*, as Longfellow indicates by his manner of printing it:—

Olaf the King, one summer morn,  
Blew a blast on his bugle-horn,  
Sending his signal through the land of Drontheim.

And to the Hus-Ting held at Mere  
Gathered the farmers far and near,  
With their war weapons ready to confront him.

*The Saga of King Olaf.*

In Molbech's Danish Dictionary there is a list of compounds with *Ting*, in its presentive value of adjudicating or adjusting conflicting interests. In such a sense it is said by Chaucer that his Sergeaunt of Lawe could endite and make a *thyng*, meaning, he could make a contract, was a good conveyancer.

234. How wide is the separation between such a use of the word and that more familiar one which meets us so often in this manner, 'The liberal deviseth liberal things, and by liberal things, shall he stand'—where 'liberal things' is hardly to be distinguished from the abstract 'liberality.'

A question may be raised here—What part of speech is this symbolic *thing*? Grammar, which looks only to its literary action, will say it is a noun, and that however much it may have changed in sense, it cannot cease to be a noun. Yet it will often be found to act the part and fill the place of pronouns in other tongues. The Latin neuter pronouns *hæc, ea, ista*, their Greek analogues *ταῦτα, ἐκεῖνα, τοιαῦτα*, can hardly be rendered in English in any other way than by the expressions 'these things, those things, such things, so great things.' If in all cases *thing* is a noun, then what part of speech are *something, nothing, anything, everything*? It may be a question at what stage of symbolism a noun passes over to the ranks of the pronoun, but it appears plain that there is a point at which this transition must be admitted, and that the whole question turns upon the degree of symbolism that is requisite. If the word *thing* has not quite attained that degree, it certainly approaches very near to it.

It would not have been worth while to dwell so long on these aspects, if they had not been typical. But that they are so we may assure ourselves, both by observation of the same tendency in other languages, and also in other words of our own language. In Latin *res* and *causa* have moved on a like path, and have generated *rien* and *chose* in French. In German the word *Ding* has had the same history, except that its field has been narrowed by the rival word *Sache*, a forensic word, like *causa* and *thing*, and familiar to us through the old Saxon legal jargon, 'sac and soc.' In Hebrew

DABHAR had a like career: as a presentive it meant 'word,' as a symbolic it signified 'thing.' A variety of words in English have partially graduated in the same faculty, and have attained a symbolic degree in certain connections. Let the student consider the following substantives, and probably he will be able to fit most of them to phrases in which they shall figure symbolically:—*account, affair, article, behalf, business, case, circumstance, concern, course, deal, gear, hand, lot, manner, matter, part, party, person, point, question, regard, respect, score, sort, stuff, wise.*

**235. Some.** As in Mrs. Barbauld's apostrophe to Life:—

Say not good night, but in some brighter clime,  
Bid me good morning.

**More.** This is now generally known to us as a symbolic word, a mere sign of the comparative degree. But it is presentive in *Acts* xix. 32, 'The more part knew not wherefore they were come together'; and in that sentence of Bacon's—'discretion in speech is more than eloquence.'

**Now.** In this word we may illustrate the ærial perspective which exists in symbolism. At first it appeared as an adverb of time, signifying 'at the present time.' Even in this character it is a symbolic word, but it is one that lies comparatively near the presentive frontier. It is capable of light emphasis, as in 'Now is the accepted time!' Then it moves off another stage, as, 'Now faith is the confidence of things hoped for, the evidence of things not seen.' Here the *now* is incapable of accent; one hardly imagines the rhetorical emergency which would impose an emphasis on this *now*. Thus we see there is in symbolism a near and a far distance. And this second *now*, the more rarefied and symbolic of the two, is gradually undermining the position of the other. The careful writer will often have found it necessary to strike out a *now* which he had with the weightier meaning

set at the head of a sentence, because of its liability to be accepted by the reader for the toneless *now*.

*Symbolism of Auxiliary Verbs.*

**236.** But a signal example of the growth of symbolism is afforded by the auxiliary verbs; and these are a class of words so important in so many aspects, that we gladly seize all convenient occasions for bringing them forward. It is difficult to say when they are most interesting, whether in those more numerous specimens which we possess in common with German, and which we derive from the old ancestral pangothic stock; or whether in those fewer examples which are of our own several and insular development.

**Shall, should; will, would.** The word *shall* offers a good example of the movement from presentiveness to symbolism. When it flourished as a presentive word, it signified to owe. Of this ancient state of the word a memorial exists in the German adjective *schuldig* indebted. From this state it passed by slow and unperceived movements to that sense which is now most familiar to us, in which it is a verbal auxiliary, charging the verb with a sense fluctuating between the future tense and the imperative mood.

There are intermediate uses of *shall* which belong neither to the presentive state when it signified 'owe,' nor to the symbolic state in which it is a mere imponderable auxiliary. In the following quotation it has a sense which lies between these two extremes.

If the Reformers saw not how or where to draw the fine and floating and long-obscured line between religion and superstition, who shall dare to arraign them?—Henry Hart Milman, *The Annals of St. Paul's*, p. 231.

What has been said about *shall* applies equally to its

preterite *should*. Its common symbolic use is illustrated in the following quotation:—

Labourers indeed were still striving with employers about the rate of wages—as they have striven to this very day, and will continue to strive to the world's end, unless some master mind should discover the true principle for its settlement.—William Longman, *Edward III*, vol. ii. ch. iii.

This *should* is not merely a Preterite; it is not properly characterized by tense at all;—it is the sign of Subjunctive Mood. It is the most subtle and indefinable of the uses of *should*, and in frequency it preponderates over all other uses.

Compared with this the other two uses seem palpable and presentive. The most ordinary is that in which it stands for *ought*. 'You should do so' means 'you ought.' A bold illustration of this use once came in my way. I was 'borneing' out some allotment ground, and Farmer Webb having driven a corner 'borne' into the ground very effectively, exclaimed, 'There, that one'll stand for twenty years, if he *should*!' To a person who knows only the English of literature, the condition would seem futile—if he *should*! It would seem to mean that the 'borne' would stand if it happened to stand. But this was not our neighbour's meaning. The person who should so misunderstand him, would do so for want of knowing that the word *should* has still something extant of its old presentive power. In this instance it would have to be translated into Latin, not thus—*si forte ita evenerit*; but thus—*si debuerit, si fuerit opus*: if it ought; if it be required to stand so long; or, in the brief colloquial, *if required*.

The singularity of this example consists, not in any unusual sense of *should*, for it is substantially equivalent to *ought*; but in the subject of the verb being an inanimate stock.

The present tense of this sense exists in 'Shall I' that is, Am I to do it, do you direct or authorize me to do it This

is a turn of phrase which is well known; the familiar proposal to carry a basket or do any other little handy service, expressed thus, *I will if I shall*, that is, I will if so required, is provincial and perhaps peculiar to Devon.

237. The other use of *should* is one of the native traits of our mother tongue which it has in common with the German. It is well known to students of that language that *foll* has a peculiar use to express something which the speaker does not assert but only reports. *Er soll es gethan haben*, literally, 'he shall have done it,' signifies 'he is said to have done it.' In Saxon this use was well known. Thus in the *Peterborough Chronicle*, A. D. 1048 (p. 178), we read: 'for þan Eustatius hæfde gecydd þam cyngre þæt hit SCEOLDE beon mare gylt þære burhwara þonne his'—'forasmuch as Eustace had told the king that it was (forsooth!) more the townsfolk's fault than his.' Twice in the same *Chronicle* it is recorded that a spring of blood had issued from the earth in Berkshire, namely, under the years 1098 and 1100. In both places it is added, 'swa swa manige sædan þe hit geseon SCEOLDAN'—'as many said who professed to have seen it, or were believed to have seen it.' But now this usage is only provincial. It is very common in Devonshire, and indeed in all the west. 'I'm told such a one *should* say.' It is found in literature as late as the seventeenth century. In a letter of Nov. 25, 1608:—'I heard that the lord Coke, amongst other offensive speech, should say to his majesty that, etc.<sup>1</sup>'

The same usage exists in Danish also. In Holberg's 'Erasmus Montanus,' the pedantic student is at home for vacation, and complaining that there is no one in the town who has learning enough to associate with. At this point he says,

<sup>1</sup> Quoted by Hallam, *Const. History* (ed. 1854), vol. i. p. 335.

according to an anonymous translator: 'The clerk and the schoolmaster, it is reported, have studied; but I know not to what extent.' The Danish is, 'Degnen og Skolemesteren SKAL have studeret, men jeg veed ikke hvorvidt det strækker sig'—literally, 'the clerk and the schoolmaster *shall* have studied, but I know not how far that reaches.' These illustrations are so many traces of the course which this ancient verb has described in its passage from the presentive to the symbolic state. It is curious to observe that our use of the preterite form in a subjunctive sense is in its nature a thing of later and more advanced growth than if we so used *shall* as the Danes and Germans do. ✓

**238.** We proceed now to *will*, *would*. How greatly the word *will* is felt to have lost presentive power in the last three centuries may be judged from the following. In *Matt.* xv. 32, where 1611 has 'I will not send them away fasting,' Dean Alford proposed to render 'I am not willing to'; and the 1881 Revision has 'I would not.' In *Matt.* xx. 14, 'I will give unto this last even as unto thee,' the same critic rendered 'It is my will to give'; and so it now stands in the Revision of 1881. It should be noticed that in neither of these corrections is there any question of Greek involved. It is simply an act of fetching up the expression of our Bible to the level of modern English; and it furnishes a measure of the change that has come over the word *will*.

This verb is seen in its presentive sense in this: *Willst thou have &c.? I will!*—and in this state it retains a pair of old flexional forms which are never found in the symbolic sense. These are *willest*, *willeth*. 'God willeth Samuel to yeeld vnto the importunitie of the people' (1 *Sam.* viii, Contents); 'It is not of him that willeth' (*Rom.* ix. 16).

Willest be asked, and thou shalt answer then.

Frederic W. H. Myers, *St. Paul*.



This verb has also an infinitive as, 'to will and to do'; and in this respect differs from the more highly symbolised *shall*, of which an infinitive was never heard in our language.

We see in the verb *will* the graduated movement from the presentive to the symbolic state well displayed. And not unfrequently the transition is played upon, as in the following dialogue:—

*Cres.* Doe you thinke I will?

*Troy.* No, but something may be done that we wil not.

Shakspeare, *Troilus and Cressida*, iv. 4. 91.

The different powers of *would* are illustrated in the following quotation, where the first *would* has absolutely nothing remaining of that original idea of the action of Will, which is still appreciably present in the second *would*.

It would be a charity if people would sometimes in their Litanies pray for the very healthy, very prosperous, very light-hearted, very much be-praised.—John Keble, *Life*, p. 459.

**239.** Before we leave these auxiliaries we must notice a curious phenomenon, as Dean Alford has called it<sup>1</sup>, one which has arrested attention thousands of times, and which brings valuable illustration to this place. I speak of the very old and familiar fact that large numbers of our English-speaking fellow-subjects cannot seize the distinction between *shall*, *should*, and *will*, *would*. Here is a distinction which is unerringly observed by the most rustic people in the purely English counties, while the most carefully educated persons who have grown up on Keltic soil cannot seize it? This Kelticism is by no means rare in Sir Walter Scott's works:—

At the same time I usually qualified my denial by stating, that, had I been the author of these works, I would have felt myself quite entitled to protect my secret by refusing my own evidence.—*General Preface* to the 1829 Edition of the Waverley Novels.

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<sup>1</sup> *Queen's English*, § 208.

Note a remarkable contrast. In the case of *shall* we admire the substantial uniformity of its application over wide areas and peoples long dissociated; but as to *will*, its application is unequalled even within the four seas! And why is this? Simply because *shall* was the earliest exponent of future time, and became a pangothic symbol; whereas *will* is comparatively a recent symbol, which is not yet come to maturity and the complete verification of its province. And this local peculiarity, which we call Kelticism, appears to be nothing more than the continued encroachment of *will* upon the ancient domain of *shall*; for *will* is young in symbolic flight and has not yet ceased to expand.

**240. May, Might.** We get this word in its presentive function in our early poetry, as in the following:

I myzte not drowne hem for dole,

*Chevelere Assigne*, l. 134.

the meaning of which is, I was not able to drown them for compassion. Here *myzte might*, is presentive, and means 'potui,' 'I was able.'

This word originally meant, not ability by admission or permission (as now) but by main power, as in the substantive *might* and the adjective *mighty*. We no longer use the verb so. But it makes an early feature of poetry —

There was a king that mochel might  
Which Nabugodonosor hight.

*Confessio Amantis*, Bk. i. vol. i. p. 1316, ed. Pauli.

This would be in Latin, 'Rex quidam erat qui multum valebat, cui nomen Nabugodonosoro.'

Some traces of its presentive use linger about *may*. We use it in its old sense of 'to be able' in certain positions, as 'It *may* be avoided.' But, curious to note, we change the verb in the negative proposition, and say, 'No, it cannot.'

Power cannot change them, but love may.

John Keble, *Christian Year*, Sunday after Christmas.

**Dare.** So completely has the sense of dare-ing evaporated from this auxiliary, that 'I dare say' is a different thing from 'I dare to say.' The latter might be negated by 'I dare not to say'; but 'I dare not say' would not be the just negative of 'I dare say.' In that expression, the verb 'dare' has lost its own colour, and it is infused into 'say.' And therefore the two often merge by symphytism into one word, as in the following, from a newspaper report of a public speech:—

I daresay you have heard of the sportsman who taught himself to shoot steadily by loading for a whole season with blank cartridge only.

**241.** Disturbances apart, the constant law is, that the deeper a word imbibes the symbolic character, the more is it naturally liable to attrition. This is artificially counteracted by literature, but we get some peeps into Nature's workshop. We find a good friend in John Bunyan. He writes the auxiliary *have* as *a*, often and often:—'I thought you would a come in.'—'Who, that so was, could but a done so?'—'Christiana had like to a been in.'—'Thou wouldst not a bin afraid of a dog.'—'Why I would a fought as long as breath had been in me.'—'He had like to a beguiled Faithful.'—'But it would a made you a wondered to have seen the dead.' To find these gems, however, the reader must go to the original, from which I have quoted, and will quote once more:—

*Mercy.* 'I might a had husbands afore now, tho' I spake not of it to any.—*Pilgrims Progress*, ii. 84. ed. facsim. Elliot Stock.

**242. Do.** This word is presentive in such a sentence as the following:—

My object is to do what I can to undo this great wrong.—Edward A. Freeman, *History of the Norman Conquest*, vol. iii. *init.*

It is however in full activity, both as a near and also as a far-off symbolic word.

Diddest not thou accuse women of inconstancie? Diddest not thou accompt them easie to be won? Diddest not thou condemne them of weakenes?—John Lyly, *Euphues*, 1579, p. 59, ed. Arber.

I have often heard an old friend quote the following, which he witnessed at an agricultural entertainment. The speaker was proposing the chairman's health, and after much eulogy, he apostrophized the gentleman thus:—'What I mean to say, Sir, is this: that if more people was to do as you do, there wouldn't be so many do as they do do!' In the final 'do do' it is clear we have the verb in two different powers, the first being highly symbolic, and the second almost presentive. Again, in the familiar salutation, How d'ye do?' we have the same verb in two powers. Here moreover the usual mode of writing it conveys the important lesson, that the more symbolic a word is, the more it loses tone, and becomes subject to elision. It might seem as if this observation were contradicted by the previous example, in which it is plain to the ear of every reader that of the two words in 'do do,' the former, that is to say, the more symbolic, is the more emphatic. But this is caused by the antithesis between that word and the 'was to do' preceding. It is a disturbance of the intrinsic relative weight by rhetorical influence.

In these gradations of symbolism, we see what provision is made for the lighter touches of expression, the vague tints, the vanishing points. Towards a deep and distant background the full-fraught picture of copious language carries our eye, while the foreground is almost palpable in its reality.

**243.** As a further illustration of this distinction it may be observed that a little more or less of the symbolic element has a great effect in stamping the character of diction. By a little excess of it we get the sententious or 'would-be wise' mannerism. By a diminution of it we get an air of prompt-

ness and decision, which may produce (according to circumstances) an appearance of the business-like, or the military, or the off-hand. This is one of those observations which may best be justified by an appeal to caricatures of acknowledged merit. In the *Pickwick Papers*, the conversation of Mr. Weller the elder, a man of maxims and proverbs and store of experience, is marked by an occasional excess of the symbolic element. While 'you're a considering of it' he will proceed to suggest 'as how' &c. On the other hand, the off-hand impudence of the adventurer Mr. Jingle, is represented by the artist mainly through this particular trait, which characterizes his conversation throughout, namely, that it has the smallest possible quantity of symbolic words.

244. To make it still more distinct what symbolism is, I add a paragraph in which the symbolic element is distinguished by italics.

*There is a popular saying in the Brandenburg district, where Bismarck's family has been so many centuries at home, which attributes to the Bismarcks, as the characteristic saying of the house, the phrase, 'Noch lange nicht genug'—'Not near enough yet,' and which expresses, we suppose, the popular conception of their tenacity of purpose,—that they were not tired out of any plan they had formed by a reiterated failure or a pertinacious opposition which would have disheartened most of their compeers. There is a somewhat extravagant illustration of this characteristic in Bismarck's wild, youthful days, if his biographer may be trusted. When studying law at Berlin he had been more than once disappointed by a bootmaker who did not send home his boots when they were promised. Accordingly when this next happened, a servant of the young jurist appeared at the bootmaker's at six in the morning with the simple question, 'Are Herr Bismarck's boots ready?' When he was told they were not, he departed, but at ten minutes past six another servant appeared with the same inquiry, and so at precise intervals of ten minutes it went on all day, till by the evening the boots were finished and sent home.*

Doubt may sometimes arise concerning a particular word, when its signification lies on the confines of presentation and symbolism. In the above passage, I have let the word *home* stand once presentively, and twice I have marked it as symbolic.

In English prose the number of symbolic words is generally about sixty per cent. of the whole number employed, leaving forty per cent. for the presentives. A passage with many proper names and titles in it may, however, bring the presentives up to, or even cause them to surpass, the number of the symbolics; but the average in ordinary prose is what we have stated.

Mr. Ward says *very truly that 'the men and women of Pope's satires and epistles, his Atticus and Atossa, and Sappho and Sporus, are real types, whether they be more or less faithful portraits of Addison and the old Duchess, of Lady Mary and Lord Hervey. His Dunces are the Dunces of all times; his orator Henley the mob orator, and his awful Aristarch the don, of all epochs; though there may have been some merit in Theobald, some use even in Henley, and though in Bentley there was undoubted greatness. But in Pope's hands individuals become types, and his creative power in this respect surpasses that of the Roman satirists, and leaves Dryden himself behind.'*

Out of 115 words, we here find the unusually large number of fifty-three presentives, and the small proportion of sixty-two symbolics. But if we compare this with the previous paragraph, we observe that whereas the presentives are a new set of words, the symbolics are to a large extent identical in the two pieces. The symbolic words hold a large space in context, yet they are but few in the whole vocabulary of the language.

**245.** It would be a very interesting investigation to examine whether the chief modern languages have any considerable diversity as to the bulk and composition of their symbolic element. For here it is that we must seek the matured results of aggregate national thought, in the case of the modern languages. The symbolic is the modern element—is, we might go so far as to say, the element which alone will give a basis for a philological distinction between ancient and modern languages.

Not that any ancient languages are known which are absolutely destitute of this element. There is but one that I.

know, and that for the most part a rather unwritten language, in which the symbolic has not yet been started. That is the language of infancy. Whoever has observed the shifts made by prattling children to express their meaning without the help of pronouns, will need no further explanation of the statement that infantine speech is unsymbolic. But I may establish this important position by the independent testimony of a philosopher<sup>1</sup>.

In discussing the question, When does consciousness come into manifestation? we found that man is not *born* conscious; and that therefore consciousness is not a given or *ready-made* fact of humanity. In looking for some sign of its manifestation, we found that it has come into operation whenever the human being has pronounced the word 'I,' knowing what this expression means. This word is a highly curious one, and quite an anomaly, inasmuch as its true meaning is utterly incommunicable by one being to another, endow the latter with as high a degree of intelligence as you please. Its origin cannot be explained by imitation or association. Its meaning cannot be *taught* by any conceivable process; but must be originated absolutely by the being using it. This is not the case with any other form of speech. For instance, if it be asked What is a table? a person may point to one and say, 'that is a table.' But if it be asked, What does 'I' mean? and if the same person were to point to himself and say 'this is I,' this would convey quite a wrong meaning, unless the inquirer, before putting the question, had originated within himself the notion 'I,' for it would lead him to call the other person 'I.'

The difference so well demonstrated by Professor Ferrier, as separating the nature of the word 'I' from that of the word 'table,' is the difference which splits the whole vocabulary into the two divisions of the Presentive and the Symbolic. A child does not understand any of the symbolic words at all. Where it uses them, it is by unconscious imitation. This happens particularly in the case of the prepositions, which are to the opening intelligence not separate words at all, but mechanical appendages to the presentives which they understand.

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<sup>1</sup> *Lectures on Greek Philosophy and other Philosophical Remains of James Frederick Ferrier.* Edited by Sir Alexander Grant, p. 252.

**246.** Observation will, moreover, shew us that when children have fully mastered all the symbolics of the first distance, they will stumble at those which are more remote. Only yesterday I stepped into a cab with a boy of seven years old, who is of an inquiring turn of mind. The number 20 was on the vehicle, and he asked me whether that signified that the price of it was £20. I said a few words in explanation, and as I knew that he had been exercised in thought about money values, I added, 'You could not build a cab for £20.' He replied: 'No, *I* could not; could you?' The surprising turn thus given to the conversation will enable the reader to estimate the interval which separates *you* the personal from *you* the impersonal pronoun, and thus open up to view a further symbolic distance out beyond.

Thus we see that within the pronouns themselves, though they are all symbolic, there are gradations of symbolism, and we may add that some pronouns are in certain uses peculiarly subtle and impalpable. How are we to analyze that *me* in the Dative case, which in the terminology of grammarians is known as the Ethical Dative? thus:—

There at the, dore he cast me downe hys pack.

Spenser, *Shepheards Calender*, Maye.

Or that impersonal *your* which has no reference to the person addressed—'there is not a more fearful wild-fowl than your lion,' *Mids. Nights' Dream*, iii. 1. 33. Shakspeare toys with it as a curiosity of the vernacular: 'Your serpent of Egypt is bred now of your mud by the operation of your sun; so is your crocodile.' *Ant. and Cleop.* ii. 7. 29.

**247.** We sometimes talk of the speech of animals. It is hardly possible to deny them all share in this faculty. They certainly communicate their emotions by the voice. And this voice is not without discrimination. The cry of the barn-door fowl at the sight of a fox or of a hawk is such as would



tell an experienced person what was going on. The various accents of the Newfoundland dog, where he has a real understanding with his master, or of the collie among the sheep on the northern fells, are manifestations wonderfully like inceptive speech ; and that everybody feels this to be so is evidenced from the common meed of praise bestowed on a sagacious dog—that he all but talks.

Whether the cries of animals are humble specimens of speech, or whether they are altogether different in kind, is however a question which we have not to solve. The subject has only been introduced in order that it might afford us another point of view from which to contemplate the important distinction between presentive and symbolic speech. If we estimate at its very highest the claims that can be made for the language of the beasts, it will always be limited by the line which severs these two kinds of expression. We can imagine an orator on behalf of the animals maintaining that their cries might represent to other animals not only emotions but also objects of the outer sense or even objects reflected in the memory. We should not think a man quite unreasonable if he imagined that a certain whinny of a horse indicated to another horse as much as the word ‘stable.’ But we should think him talking at random, if he pretended to be able to imagine that a horse’s language possessed either a pronoun or a preposition.

**248.** Here then we consider ourselves to touch upon that in human speech which bears the highest and most distinctive impress of the action of the human mind. Here we find the beauty, the blossom, the glory, the auréole of language. Here we seem to have found a means of measuring the relative progress manifested in different philological eras.

Among ancient languages, that one is most richly furnished with this element which in every other respect also bears off

the palm of excellence. Dr. Arnold was not likely to have written the following passage unless he had been sensible of a high intellectual delight:—

There is an actual pleasure in contemplating so perfect a management of so perfect an instrument as is exhibited in Plato's language, even if the matter were as worthless as the words of Italian music; whereas the sense is only less admirable in many places than the language.—A. P. Stanley, *Life*, i. 387.

The admiration which is accorded on all hands to the Greek language is mainly due to the exquisite perfection of its symbolic element. It is not that λόγος or ῥῆμα or φωνή have any intrinsic superiority over ratio or verbum or vox; that ἀνὴρ or ἄνθρωπος is preferable to vir or homo: nor is it even that the music, sweet as it may have been, reaches so effectually to the ear of the modern scholar as to carry him captive and cause him to forget the more audible march of Ausonian rhythms. No; it all lies in the coyness of those little words whose meaning is as strikingly telling as it is impalpably subtle. It is those airy nothings which scholars have been chasing all these centuries ever since the revival of letters, every now and then fancying they had seized them, till they were roused from the sweet delusion by the laughter of their fellow-idlers. The exact distinction between μή and οὐ, the precise meaning of ἄν and ἄρα and δὴ must forsooth be defined and settled;—these things will be settled when the truant schoolboy has bound the rainbow to a tree.

240. There are still scholars who seek to render a firm reason for the Greek article in every place in which it occurs. But can they do so for their own language? Can they say, for example, what is the value of the definite article which occurs three times in the following distich?—

And to watch as the little bird watches  
When the falcon is in the air.

Where is the man who can handle language so skilfully as to describe and define the value of these articles? He may say

they are equivalent to so and so in Greek or in French, but he cannot render an account of what that value is. And yet this word was once a demonstrative pronoun, and it is time and use that has filed it down to this airy tenuity and delicate fineness. The sense would be affected by the absence of these little words, and yet it cannot be said that they are necessary to the sense. They seem to be at once nothing and something. The gold is beaten out to an infinitesimal thinness. Indeed, it is with language as with glory in Shakspeare's description :—

Glory is like a circle in the water,  
Which never ceaseth to enlarge it selfe,  
Till by broad spreading it disperse to naught.

*1 Henry VI, i. 2. 133.*

**250.** It is painful to think how much good enthusiasm has been wasted upon learning definitions which were not only unreal, but absolutely misleading as to the nature of the thing studied. So far from its being possible to define by rule the value of the Greek particles, it is barely possible to characterize them by a vague general principle. They were the product of usage, and usage is a compound made of many converging tendencies, and that which was multitudinous in its sources is many-sided in its composition. As usage produced it, so use alone can teach it. This is why the skilled examiner will proceed to test a knowledge of Greek by selecting a passage not with many hard words in it, but with this symbolic element delicately exhibited. Hard and rare words are useful as a test whether the books have been got up, but they furnish no check on cramming. Whereas, it is a part of the distinct character and peculiar iridescent beauty of the symbolic element that it cannot be acquired by sudden methods : it can only be learnt by a process of gradual habituation, which is study in the true sense of the word, and wholesome exercise

for the mind. You cannot tack on mechanically a given English word to a given Greek word in the symbolic element, as you do in the presentive. Symbolic words require different terms of rendering in different connections. They have a relative diversifiability of states and powers and functions, like living things. This is in each language the pith, the marrow, the true mother tongue. This is the element which is nearest of kin to thought; and the efficiency of a writer or speaker depends largely on his power over it: because, the moment he passes beyond object-words and palpable conceptions, there is nothing but the symbolic element that can serve him just to hit off the bright idea in his mind.

251. The following passage shews it well in Greek, and it is a passage borrowed from an Examination Paper. The symbolics are printed in thick type.

Ἐγὼ μὲν οὖν ἔστε μὲν αἱ σπονδαὶ ἦσαν οὐποτε ἐπανόμην ἡμᾶς μὲν οἰκτεῖραν, βασιλέα δὲ καὶ τοὺς σὺν αὐτῷ μακαρίζων, διαθεώμενος αὐτῶν ὅσῃ μὲν χώραν καὶ οἶαν ἔχοιεν, ὥς δὲ ἀφθονα τὰ ἐπιτήδεια, ὅσους δὲ θεράποντας, ὅσα δὲ κτήνη, χρυσὸν δὲ, ἐσθῆτα δέ. Τὰ δ' αὖ τῶν στρατιωτῶν ὁπότε ἐνθυμοίμην ὅτι τῶν μὲν ἀγαθῶν πάντων οὐδενὸς ἡμῖν μετεῖη, εἰ μὴ πριαίμεθα, ὅτου δ' ὠνησόμεθα ἥδαιν ὅτι ὀλίγους ἔχοντας, ἄλλως δὲ πῶς πορίζεσθαι τὰ ἐπιτήδεια ἢ ἄνωμένους ὕρκους ἤδη κατέχοντας ἡμᾶς· ταῦτ' οὖν λογιζόμενος ἐνίστε τὰς σπονδὰς μᾶλλον ἐφοβούμην ἢ νῦν τὸν πόλεμον. Ἐπεὶ μέντοι ἐκείνοι ἔλυσαν τὰς σπονδὰς, λελῦσθαι μοι δοκεῖ καὶ ἡ ἐκείνων ὕβρις καὶ ἡ ἡμετέρα ὑποψία.—Xenophon, *Anabasis*, iii. 1, § 19.

The symbolics in Latin are strikingly different from those in Greek. They differ as the flowers of the florist differ from those of nature. It is manifest to the eye that the symbolics in Greek have grown spontaneously, while their Latin analogues have a got-up and cultivated look. The modifying words especially, those which are sometimes roughly comprised under the term Particles, look very much like scholastic products. A long period of Greek education preceded the Augustan age of the Latin language, and the

symbolic part could not help getting an educated development, when the youth of successive generations had been daily translating their bits of Greek into the vernacular Latin.

252. Although the symbolics in Latin are very effective when understood, yet it must be allowed that they are very hard to understand. This is one reason why a real Latin scholar, one who can command this title among scholars, is such a very rare personage. The symbolical element, which is to the mode of thought the essential element in every phrase in which it is present, did not grow of itself unconsciously and in the open air as in Greece, but it was the product of artificial elaboration and studied adaptation. And it still sits on the Latin like a ceremonious garment. The old native Latin, whose vitality and functionality was all but purely flectional, springs out of its Greek disguise every now and then, and shews what it can do with its own natural armour. Look at the muscular collectedness of such a sentence as *beati mundo corde*, and compare it in respect of the total absence of symbolics, either with the Greek *Μακάριοι οἱ καθαροὶ τῇ καρδίᾳ*, or with the English 'Blessed are the pure in heart.'

There spoke out the native and pre-classic Latin, a truly ancient language, and one in comparison with which we must call the Greek truly modern. For that rich and free outflow of the symbolic which marks the Greek, is the badge and characteristic of modernism in language. On the other hand, that independence of symbolics, and that power of action by complete inflectional machinery, which marks the Latin, is the true characteristic and best perfection of the ancient or pre-symbolic era. Not that our monuments reach back absolutely to a period when the symbolic element had yet to begin. Already in the Sanskrit, the symbolic verb *is*,

than which nothing can be more purely symbolic, is in as full maturity as it is in our modern languages. The latter have made more use of it, but the oldest languages of the Aryan race were already in possession of it. We learn from Professor Max Müller that the Sanskrit root is *AS*, 'which, in all the Aryan languages, has supplied the material for the auxiliary verb. Now, even in Sanskrit, it is true, this root *AS* is completely divested of its material character; it means *to be*, and nothing else. But there is in Sanskrit a derivative of the root *AS*, namely *ASU*, and in this *ASU*, which means the vital breath, the original meaning of the root *AS* has been preserved. *AS*, in order to give rise to such a noun as *ASU*, must have meant to breathe, then to live, then to exist, and it must have passed through all these stages before it could have been used as the abstract auxiliary verb which we find not only in Sanskrit but in all Aryan languages<sup>1</sup>.'

**253.** Although we cannot pursue our research so far up into antiquity as to arrive at a station where inflections exist without symbolic words, yet we have sufficient ground for treating flexion as an ancient, and symbolism as a modern phenomenon. One reason is, that in the foremost languages of the world, flexion is waning while symbolism is waxing. Another consideration is this, that after the growth of the symbolic element, the motive for flexion would no longer exist.

We have every reason to anticipate in the future of the world's history, that symbolic will continue to develop, and that flexion will cease to grow. A widening divergence separates them at their hither end. But if we could take a look into that far distant antiquity in which they had their

<sup>1</sup> *Lectures*, ii. p. 349.

rise, we might perhaps find their fountains near each other if not absolutely identified in one well-head. A large part of the inflections are simply words which, having made some progress towards symbolism, and having lost accordingly in specific gravity, have been attracted by, and at length absorbed into, the denser substance of presentive words. This would account for the great start which flexion had over symbolic; and yet we should understand how a marked and prominent symbolic word like *is*, charged with a singular amount of vitality, should have found the opportunity to make and keep a place for itself even as early as our highest attainable antiquity.

### *Enclyticism and Symphytism.*

254. The distinction between presentive and symbolic words is now, I hope, tolerably clear. And also this—that presentive words have a tendency to become symbolic. And also this—that the process which changes them from presentive to symbolic is accompanied (unless other forces interfere) by a relative lightening of the vocal energy in a properly modulated discourse. Moreover, the symbolic words are marked by a clinging adherent tendency to attach themselves to other words; which tendency manifests itself in the form either of accentual leaning on some other word, which is Enclyticism; or else of growing into one with another word, which may be called Symphytism.

We have an example of this when the old negative *ne* coalesces with its verb; thus—*nelt* for *ne wilt*; *navestu* for *no havest þu*, thou hast not; *nam* for *ne am*, am not; *Ich nam of-drad*, I am not alarmed. In the fourteenth century *nat* is usual for *ne wat*, knows not: and we find *me not* for ‘nobody knows,’ lit. man not knows; where *me* is the indefinite pronoun, being a relic of *man*, and *not* is for *ne wot*.

Or, when the particle *a* coalesces with a substantive; as—

Awinter warm, asumere<sup>^</sup> cold.

*Owl and Nightingale.*

Or with an adjective, as *abroad, along, around.*

The preposition *at* with the definite article *the* formed in Early English a coalescent word, as in—

After the scole of Stratford atte Bowe.

Chaucer, *Prologue* 125.

In like manner *in the* coalesced into *ith*, which modern reaction has orthographized to *i' th'*:—

Yet 'tis not to adorn and gild each part,

That shews more cost than art.

Jewels at nose and lips but ill appear;

Rather than all things wit, let none be there.

Several lights will not be seen,

If there be nothing else between.

Men doubt, because they stand so thick i' th' sky,

If those be stars which paint the galaxy.

. Abraham Cowley, *Ode of Wit.*

It becomes Flexion when a coalescence of this kind gives any word a grammatical flexibility, a faculty for some relative office, a parsing value.

Thus the word **AM** has an affinity and a functional relativity to the First Person, because it is composed of two parts, whereof **A** represents the verb, and **M** the first personal pronoun, like *me*. We find this **M** again in Latin **sum**; we find it in the fuller form of **MI** in Greek *εἰμι* and in Sanskrit **ASMI**, I am.

The Saxon **LIC** (body) gets symbolised to the sense of 'like,' and added to **FOLC** (people) makes the adjective **FOLCLIC** (public, popular). A modified form of this adjectival termination, namely **-LICE**, makes adverbs, as **SCEORTLICE** (shortly). Hence our present adverbs in *-ly*. The union becomes closer in words oftener uttered, thus **HWÂ** (who) added to **LIC** (like)



constitutes HWYLC, now *which*: swÂ (so) and LIC constitute SWILC, which has become *such*.

In these instances we see the steps of the movement as it passes through symbolisation, attraction, combination, to Flexion: the process is complete, the result is mature, and the effect is past recall.

But our language also furnishes instances in which this was partly accomplished, and afterwards undone: and with a few examples of this, which may be called 'arrested flexion,' we will close the chapter.

In the early period of our literature we see symbolics growing on to their presentives and forming one word with them. In the case of the pronouns with the verbs this was very conspicuous in early English, as it was also in early German. The first personal pronoun *I*, which was anciently *Ich*, is found coalescing both before and after its verb. In the latter case the *c* is generally developed into *ch*. In the *Canterbury Tales*, 14362—

Let be, quod he; it schal not be, so theeche!

Here *theech* is the coalition of *thee ic*, equivalent to the more frequent phrase, *so mote I thee*; that is to say, 'So may I prosper' (A.S. þéon, to flourish, prosper).

In the *Owl and Nightingale* (A.D. 1250) we find *wenestu* for *wenest þu* weenest thou, *wultu* wilt thou, *shaltu* shalt thou, *eletu* eatest thou. In Bamford's *Dialect of South Lancashire*, there is *cúdt* to couldst thou? *cudtono* couldst thou not?

255. And not only does the pronoun adhere to its verb when it stands as subject to the verb. In the following west-country sentence the Object-pronoun adheres: 'Telln, what a payth out, I'll payn agan'—Tell him, what he pays out, I will pay him again. Here the *n* represents the old accusative pronoun HINE, which has been absorbed into the verb.

Two symbolics would run together like two drops of water

on a pane of glass. The verb *shall* is often found making one word with *be* down as late as the seventeenth century. It is the rule in the Bible of 1611. Thus, *Isaiah* xl. 4 :—

Euery valley shalbe exalted, and euery mountaine and hill shalbe made low.

In *King Lear*, iv. 6, where Edgar assumes the character of a rustic, he says *chill* for *I will*, and *chud* for *I would*. Here we have to understand that the first pronoun was pronounced as *Ich*, so that *chill* is just as natural a coalition of *ich will* as *nill* is of *ne will*. In the following lines *cham* is for ‘*ich am*,’ I am.

Chill tell thee what, good vellowe,  
Before the vriers went hence,  
A bushell of the best wheate  
Was zold vor vourteen pence.

Cham zure they were not voolishe  
That made the masse, che trowe :  
Why, man, 'tis all in Latine,  
And vools no Latine knowe.

Percy's *Reliques*, ii. pp. 324, 325.

These agglomerate forms, including such as *ichave*, *hastow*, *wiltu*, *dostu*, *slepestow*, *sechestu*, *wenestu*, are found in great numbers. In *St. Juliana*, a prose biography of the thirteenth century, we get the curious form *nabich* for ‘*ne habbe ich*,’ I have not.

256. These examples are enough to illustrate the disposition of the symbolics to coalesce with their presentives, or with one another. So decided is this tendency, that had there not been some great counteracting force, it must have completely altered the appearance and character of the language. This counteracting force is nothing more than the natural influence of literary habits when they are widely diffused. From this cause has arisen a modern reaction in favour of the preservation of all words that are known to

have once had a separate individuality. This reaction has put a stop to further coalitions, and in some cases dissolved them where they had seemed to be established. In the early prints of Shakspeare the conversational abbreviation of *I will* is written *Ile*, but modern usage requires that the separate existence of each word should be recognized, and accordingly we write it *I'll*. The same movement, overshooting its aim, has sometimes 'restored' a word to a present position which it never held in the past. There was an adverb *ywis* much used in Early English, especially in poetry, as in Robert of Gloucester (above, 63). This word represented Saxon *gewis* certain, plain, sure: it got used adverbially, as it now is in German *gewisz*, and thus we find it in Spenser:—

A right good knyght, and trew of word ywis.

*Faery Queene*, ii. i. 19.

But it somehow came to be mentally analyzed into a pronoun and a verb, and we often find it written and printed in that aspect, as *I wis*. This error sprang out of that counterforce which restrains the tendency to symphytic coalition.

257. In fact the growth of symbolic words and the growth of inflections are naturally antagonistic to, and almost mutually exclusive of, each other. They both grow out of the same material, but they result from opposite states of the aggregate mind. If the attention of the community is fully awake to its language and takes an interest in it, no word can lose its independence. If language is used unreflectingly, the lighter words will either coalesce among themselves or get absorbed by those of greater weight. Even Greek, in its obscure and neglected period, produced such conglomerates as **Stamboul**, the modern name of Constantinople, which is a conglomerate of *ἐς τὴν πόλιν*; and **Stanchio** or **Stanko**, a conglomerate of *ἐς τὴν Κῶ*, the modern name of the island

anciently known as Cos or Coos. For the passage of words into the symphytic condition, a certain neglect and obscurity is necessary; while the requisite condition for the formation of a rich assortment of symbolics is a general and sustained habit of attention to the national language.

POSTSCRIPT (1878). If there are any expressions in this chapter which seem to assert that Symphytism gives a complete and exhaustive account of Flexion, it is more than was intended. There are indeed philologists who favour the opinion that if a thorough analysis were possible, all inflections would be found to have been the product of combination. Horne Tooke was, I believe, the first to throw out this surmise:—‘I think I have good reasons to believe that all terminations may likewise be traced to their respective origins; and that . . . they were . . . but separate words by length of time corrupted and coalescing with the words of which they are now considered as the terminations.’ Of late years the subject has been a good deal discussed, and the prevailing opinion seems to be that there is a flexional differentiation which cannot be attributed to Symphytism, but rather to what the Germans call *Ableitung*, Derival. I would point to the forms in 316—318 as probable instances of Derival rather than of Combination.

## CHAPTER VI.

### THE VERBAL GROUP.

**258.** THE Verb is distinguished from all other words by marked characteristics and a peculiar organization. It has surrounded itself with an assortment of subordinate means of expression, such as are found in attendance on no other Part of speech. The power of combining with itself the ideas of Person, Time, besides all the varying contingencies which we comprise under the term Mood, is a power possessed by the verb alone. It makes no difference whether these accessory ideas are added to the verb by means of inflections or of symbolic words. The important fact is this,—that under some form or other, the verb has such means of expression at its service in every highly organized language.

The cause wherefore the verb is thus richly attended with its satellites becomes very plain when we consider what a verb is. A verb is a word whereby the chief action of the mind finds expression. The chief action of the mind is Judgment; that is to say, the assertion or the denial of a proposition. This is explicitly done by means of the verb. Out of this function of the verb, and the exigencies of that function, have arisen the attendant honours and prerogatives of the verb. This part of speech has, by a natural operation, and as a direct consequence of its high

office, drawn around it those aids which were necessary to it for the discharge of its function as the exponent of the mental act of judgment.

**259.** It will be well to distinguish the essence of the verb from that which is but a result of its essential character. The power of expressing Time by those variations which we call Tense (after an old form of the French word for time), has attracted notice as the most salient feature about the verb. Aristotle defined a verb as a word that included the expression of Time. The established German word for a verb is Zeit-wort, that is to say, Time-word. Others have thought that the power of expressing Action is the real and true characteristic of the verb. Ewald, in his Hebrew Grammar, calls the verb accordingly That-wort, that is to say, Deed-word. But in these expressions the essential is obscured by that which is more conspicuous. The Danish scholar Madvig, in his Latin Grammar, seems to put it in the right light. He designates the verb as UDSAGNSORD, that is Out-sayings-word; because it 'udsiger om en Person eller Ting en Tilstand eller en Virksomhed,' outsays, pronounces, asserts, delivers, about a person or thing a condition or an action. *It is the instrument by which the mind expresses its judgments; or (in modern parlance) makes its deliverances.*

**260.** To know a verb from a noun is the cardinal step in the elements of grammar. Assuming that the reader has mastered this distinction, which is very real and necessary to be known, we proceed to a statement which may at first sight appear to contradict it. The verb and the noun spring from one root. It often happens that distinctions which are very real and useful for a certain purpose and in a certain view, are found to disappear or to lose their importance on a wider or deeper investigation. Grammatical distinctions will often vanish in philology. Philologically speaking, the pre-

sentive verb is only a noun raised to a verbal power. As a ready illustration of this, we may easily form an alphabetical list of words which are nouns if they have *a* or *an*, and verbs if they have *to* prefixed:—*ape, bat, cap, dart, eye, fight, garden, house, ink, knight, land, man, number, order, pair, question, range, sail, time, usher, vaunt, wing, yell.*

As soon as you put to any one of these the sign of a noun or of a verb, a great difference ensues—a difference hardly less than that between the gunpowder to which you have put the match and that over which you have snapped the pouch's mouth. Little by little, external marks of distinction gather around that word which the mind has promoted to the foremost rank. Pronunciation first, and orthography at a slower distance, seek gradually to give a form to that which a flash of thought has instantaneously created. Pronunciation takes advantage of its few opportunities, while orthography contends with its many obstacles. We have a distinction in pronunciation between *a house* and *to house*, *a present* and *to present*, *field produce* and *to produce*, *a record* and *to record*, *a use* and *to use*. But these distinctions of sound are as yet unwritten, and they may hereafter be lost. It is only known to us through poetic rhythm that the substantive of *to manure* was once called *mánure*:—

The smoking manure and s'erspreads it all.

William Cowper, *The Garden*.

In other cases orthography has added its mark of distinction also. We distinguish both by sound and writing *an advice* from *to advise*, *a gap* from *to gape*, and *a prophecy* from *to prophesy*. So also *a device* and *to devise*, *life* and *live*, *breath* and *breathe*, *sheath* and *sheathe*.

We have spoken of the verb as a transformed noun, because this is now (in the present condition of the language) a frequent occurrence. But this is less manifest as we recede

in the history of the language, and indeed the array of our oldest verbs looks so much like a wall of rock in the background, that these old verbs have naturally been taken for an etymological fountain-head of words, and the source of our oldest nouns. Thus *bower* BÛR seems deriveable from BÛAN dwell; *bite* from BÎTAN bite; *bread* from BRÊOWAN brew (Fick); *breach* from BRECAN break; *dray* and *dredge* from DRAGAN draw; *drove* from DRÎFAN drive; *grove* from GRAFAN dig; *ground* from GRINDAN grind; *load* from HLADAN lade; *lave* remainder LÂF from LÎFAN remain; *law* LAGU from LICGAN lie; *malt* from MELTAN melt; *road* from RIDAN ride; *suds* from SÊODAN seethe; *shore* from SCERAN shear; *song* from SINGAN sing; *sheath* from SCÊADAN shed; *sledge* SLECGE from SLAHAN smite; *springe* from SPRINGAN spring; *throe* from ÞRÂWAN twist; *warp* from WEORPAN cast, warp; *wound* from WINNAN fight. But the tendency now (as exemplified in Skeat's Dictionary) is to regard the old nouns as coeval with the verbs or deriving from a common base with them. In some cases it seems plain that the roots of the noun reach back to behind the verb; thus *stead* cannot be derived from STANDAN stand, but from the root √STA which places it on the same base as the Latin and the Greek cognates.

261. The most remarkable antiquities of the English language are to be found in the old verbs; and it is in these that we find the most conspicuous tokens of the relationship of our language to the German and Dutch and Danish and Icelandic. It would be hardly too much to say, that a description of the elder verbs of any of the Gothic languages would, with definable alterations, pass for a description of the elder verbs of any one of the others.

Some powers of the verb, found in other languages and absent from ours, require particular notice, as consequences



follow even from such negative facts. One such defect (so to speak) is the absence of that passive flexion, which is conspicuous in the classical languages. There was once a passive verb in our family; we find it still extant in the fourth century in the Moeso-Gothic of Ulfilas, but already, as Moritz Heyne says, moribund. Thus áuka (*cke*) I increase (transitive), áukna I get increased (middle), áukada I am increased (passive) Grimm iv. 24. A faint trace of a passive verb may be said even still to survive in English in the poetical verb *hight*, 270. But this power died out early, and all the existing organism of the English verb has developed upon the basis of the Active Voice.

### *The Expression of Time.*

Of Tense-forms there are but two, the present and the preterite. There is no future; and this is another 'defect,' which will have to be noticed below. The peculiar formation of the preterite (and the participle of the preterite) has procured for our oldest verbs the title of Strong verbs. This feature, which is the boldest in the English language, is also its most striking point of similitude with the other Gothic tongues, and at the same time the most peculiar characteristic of the Gothic family in its comparison with other families of speech. This coincidence of internal harmony with external contrast, knits together the Gothic family in a compact and separate unity, and seems to indicate that it must have remained undivided and undispersed for a long period after its separation from the other members of the Indo-European stock. The Preterite stood alone as a Past Tense, and when shades of past time had to be rendered, it was done by auxiliaries, especially *have, had*, to form a Perfect and a Pluperfect tense.

*The Expression of Personal Relations.*

**262.** The Person-forms appear to have been originally the six personal pronouns, which were suffixed to the verb. The root *dâ* means give, and the six persons are thus exhibited by Curtius in the way of a scientific restoration: *dâ-ma* give-I, *dâ-twa* give-thou, *dâ-ta* give-he, *dâ-ma-twi* give-we, *dâ-twa-twi* give-you (*lit.* thou and thou), *dâ-anti* give-they<sup>1</sup>. The English has gone further than any of its cognates in dropping these personal inflections. The German says, *Ich glaube, du glaubest, er glaubt; wir glauben, ihr glaubet, sie glauben*. The English says, *I believe, thou believest, he believes; we believe, you believe, they believe*. And as *thou believest* is confined in area, the *-s* of the third singular *he believes* is the one personal inflection left in ordinary use among us.

Particularly is it to be observed that we have lost the *n* of the plural present, which is preserved in the German form *glauben*. We know from the Latin *sunt, amant, monent, regunt, audiunt*, and from other sources, that *nt* was anciently a very wide-spread termination for the third person plural of the present indicative. This is boldly displayed in the Mœsogothic verb, as may be seen in the following example of the present indicative of *galaubjan*, to believe:—

	1st.	2nd.	3rd.
<i>Singular</i>	<i>galaubja</i>	<i>galaubeis</i>	<i>galaubeith</i>
<i>Plural</i>	<i>galaubjam</i>	<i>galaubeith</i>	<i>galaubjand</i>

**263.** Here we have *nd* in the third person plural. In the Old High German it was as in Latin *nt*. The Germans have dropped the dental *t* and have kept the liquid *n*. We

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<sup>1</sup> 'Jene sechs ältesten Personalendungen sind recht eigentlich ein character indelibilis aller indogermanischen Sprachen.'—*Zur Chronologie der Indogermanischen Sprachforschung*, von Georg Curtius, Leipzig 1873: p. 33.

dropped the *n*, or rather we merged it in the syllable *æð*. The plural termination *-æð* of the Saxon present indicative is the analogue of the Gothic termination *-and*. In the same manner an *n* has been absorbed in the English words *tooth*, *goose*, *mouth*, *five*, *soft*, which are in German *Zahn*, *Gans*, *Mund*, *funf*, *sanft*: also in *sooth*, which is in Danish *sand*. The following is the present indicative of the Saxon verb *GELYFAN*, to believe:—

	1st.	2nd.	3rd.
<i>Singular</i>	gelȳfe	gelȳfest	gelȳfð
<i>Plural</i>	gelȳfað	gelȳfað	gelȳfað

The written language never had an *n* in the third person plural of the present indicative, not even in the oldest stage of Saxon literature. For the past tense we retained it, and also for the subjunctive mood in all tenses. The consequence is, that in our early literature verbs abound with *n* in the third person plural, but never in the present indicative.

**264.** But by Chaucer's time we have the *n*-form of the plural even for the present indicative. It had been locally preserved, and was now for the first time seen in cultivated English. It is characteristic of transition and the beginnings of a new era, that forms hitherto neglected have a new chance of recognition:—

And smale foweles maken melodye,  
That slepen al the nyght with open Iye,  
So priketh hem nature in hir corages—  
Thanne longen folk to goon on pilgrimages.

The same thing may be seen in the quotation from Gower, above, **197**. This *-n* was retained in after times as one of the recognised archaisms available only for poetic diction, and it long continued in the heroic or mock-heroic style, as we see in the following, from the eighteenth century:—

In every village mark'd with little spire,  
 Embower'd in trees, and hardly known to fame,  
 There dwells, in lowly shed and mean attire,  
 A matron old, whom we Schoolmistress name,  
 Who boasts unruly brats with birch to tame;  
 They griev'd sore, in piteous durance pent,  
 Aw'd by the power of this relentless dame,  
 And oft times, on vagaries idly bent,  
 For unkempt hair, or task unconn'd, are sorely shent.

William Shenstone (1714-1763), *The Schoolmistress*.

**265.** The plural termination -Æ became -eth and survived in the higher diction long after it was generally discontinued; especially it lurked in ambiguous situations which hovered doubtfully between singular and plural, as where the subject was a collective noun. Thus, in the heading of Article xxiv, 'Of speaking in the Congregation in such a tongue as the people understandeth.' **596.**

In the ordinary paths of the language, however, the personal inflections were reduced nearly to their present simplicity before the Elizabethan era.

The tenacity of the old verbs displays itself most conspicuously in the tense-forms; and their boldest feature is the formation of the preterite by an internal vowel-change, without any external addition. The regulating law of this vowel-change is called Ablaut, and has been explained above, **123.** This character supplies a basis for the division of the verbs into two classes,—the Strong, and the Weak.

### 1. *STRONG VERBS.*

**266.** The Strong are of the highest antiquity, are limited in number, are gradually but very slowly passing away, as one by one at long intervals they drop out of use and are not recruited by fresh members. They are characterised by the internal vowel-change affecting the preterite and participle, and by the formation of the participle in *n*. Sometimes the *n*

has fallen away, as in *begun*, -GUNNEN; sometimes the whole and the clipped forms both exist, as in **bounden**, *bound*; *bitten*, *bit*. The following list comprises all of these verbs. Only those forms which are given in the ordinary type are in full use. The few in SMALL CAPITALS are Saxon forms. Those in **black letter** are mediæval (12-14 centuries), and may be verified by help of Stratmann's Dictionary; those in **thick type** are chiefly of the fifteenth to the seventeenth centuries; the difference between these two types being that the former indicates the scholastic region, the latter brings the word within the horizon of current English. Those in *italics* are in some sense abnormal—mostly curt and negligent forms, ranging from Shakspeare (with whom they are already numerous) to the eighteenth century. Those in spaced type are from a collateral language or dialect, generally Scotch.

267. Only the simple verbs are given, and not their compounds. The list contains *come*, *hold*, *get*; but not *become*, *behold*, *beget*; *bid* but not *forbid*, *give* but not *forgive*, *rise* but not *arise*. On the other hand, those compounds whose simples no longer exist in the language, are here given, as *abide*, *begin*, *forsake*, but they are ranged in the alphabetic order of the simple verbs. An asterisk refers to remarks below<sup>1</sup>.

PRESENT	PRETERITE	PARTICIPLE
6 ake (ache)	akē	. . .
6 bake	beuk *	<b>baken</b>
2 bear	bar, bore, bare	born, <i>borne</i>
R beat	beat	beaten, beat

<sup>1</sup> This catalogue of Strong Verbs should be studied in connection with the catalogue in my *Beginners' Book*; as the two lists are complementary to each other, and make up the record between them. The Arabic figures here, as there, indicate the Ablaut-groups; but the reduplicating verbs are here simply signed 'R,' subdivision being no longer useful. Verbs signed 'D' are of Danish introduction; those signed 'a' are assimilated.

I BELGE	BEALH	BOLGEN, bowln *
R be	. . .	bin, been
m bid	bade, bid*	bidden, bid
4 bide, a-bide	-bode	bidden*
I bind	bōnd, bound	bounden, bound
4 bite	bōte*, bit	bitten, bit
I blinn* (cease)	blan*	BLUNNEN
R blow	blew	blown
5 bow	BÉAH	BOGEN
2 break	brak, brake, broke	broken
5 brew	brēw	brewn*
I burst	brast	bursten, burst
I carve	carf*	carēn, carven
D cast	coost*	casten*
a chide	chid, chode*	chidden, chid
5 choose	chēs, chose	chosen
5 cleave (divide)	clēf*, clave, clove	cloven
a cleave (adhere)	clawe*	. . .
I climb	clam*, clomb	clōmben
I cling	clung	clung
2 come	com, com*, came	comen*, come
5 creep	crap*, crape*	crapen*, cruppen
R crow	crew	CRĀWEN
3 CWEPE	quoth	GECWEDEN
I delve	dalf	dolven
a dig*	dug	dug
6 DRAGE, draw	drew	drawn
R dread	drað	ȝdrað
I drink	drank, drunk	drunken*, drunk
4 drive	drove	driven
3 eat	'ett,' ate	eaten
R fall	fell	fallen, fell*
6 fare	foor*, fure	-fairn*
I fight	fought	foughten*, fought
I find	fand, found*	founden, found
D fling	flong, flang, flung	flung
R flow	FLÉOW	flown*
5 fly	flich, flew	flown
4 flyte (scold)	flote, flate*	flyten*
R FEALDE	FÉOLD	folden*
5 freeze	froze	frore*, frozen
3 fret	fret	fretten, fret
3 get	gat, got	gotten, got
I be-gin	-gan	-gun

3 give	gaff, gave	given
4 glide	glod*, glode	gliden
6 gnaw	gnew*	gnawn*
R go GANGAN	GEONG	gone
6 GRAFE	GRÔF	graven*
I grind	grond, ground	grunden, ground
4 gripe	grap	gripen
R grow	grew	grown
R HÂTE	hight*	HÂTEN
6 heave	hove	hoven*
I help	holp	holpen, holp*
R hew	HÉOW	hewn
a hide	hid	hidden, hid
I hing, * hang	hung	hung
R hold	held	holden*, held
3 knead	knad*	kneden*
R know	knew	known
6 lade HLADE	HLÔD	loden*, laden
6 laugh	lough*, leugh*, leuch . . .	
3 leaze (glean)	LÆS, LÆSON	LESEN
R leap HLÉAPE	lap, lope	loupn, luppen
5 LÉOSE, læsc	LÉAS	lorn
R let, lat	lett*, loot*, let	letten, let
3 lie	lay	lien*, lain
4 LIFE (remain)	LÂF, LIFON	LIFEN
I melt	malt*	molten
3 mete	met*	meten
R mow	mew (Cambridgesh.)	mown
2 NIME (take)	NAM, NÂMON	NUMEN
a plat	plet*	. . .
a quake	quook*, quokt*	. . .
5 reap	rep	ropsn
4 ride	rood, rode, rid*	ridden, rid
I ring	rang, rung	rungen, rung
4 rise	rose	risen, rose*
I rinne, run	ran	ronnen, runen*, run
D rive	rof*, rave	riven
6 for-sake	-sook	-saken
a saw	. . .	sawn
3 see	saw, see*	seen
5 seethe	seth*, sod*	sodden
6 shake	shook	shaken, shook*
6 shape	shope	shapen
6 shave	shoof*	shaven

2 shear	shar, shore	shorn
R shed	shad, shod	GESCEADEN
a shew	. . .	shewn
4 shine	shone	shinen, shone
5 shoot	schyt, shot	shotten *
5 shove	shof*	shoben *
1 shrink	shrank, shrunk	shrunken, shrunk
4 thrive	shrove	shriven
1 sing	sang, sung	sungen, sung
1 sink	sank, sunk	sunken, sunk
3 sit	sate, sat	sitten, sat
6 slay	slew	slain
R sleep	slep	. . .
4 slide	slod, slid	slidden, slid
1 sling	slang*, slung	slung
1 slink	slank	slunk
1 slit	slat, slit	slitn*, slit
4 smite	smote	smitten
R sow	saw	sown
3 speak	spar, spake, spoke	spoken, spoke *
1 spin	span	spun
1 spring	sprang	sprungen, sprung
6 stand	stood	stood
a stave	stove	stove
2 steal	stal, stole	stolen
2 stick	stak*, stuck	stoken, stuck
1 sting	stang, stong, stung	stongen, stung
1 stink	stank, stunk	stonken, stunk
1 STREGDE	STREGD, STAUDON	strewn
4 stride	strade, strode, strid	-stridden
4 strike	strake*	stricken*, strooke *
a string	strung	strung
a strive	strof, strove	striven
5 sup	sop	sopen *
6 swear	sware, swore	sworn
1 swell	swal	swollen
1 swim	swam, swumm*	swum
1 swing	swung	swung
1 take	took	taken, took *
2 tear	tar, tare, tore	torn
1 thrive	throve	thriven
R throw	threw	thrown
3 tread	trad, trod	trodden, trod
6 wade	wade*	. . .



o wake	woke	WACEN
R walk	elk	wulke
6 wash	wush	washen
6 wax	* wux*	waxen*
a wear	ware, wore	worn
3 weave	wove	woven
3 WESE	was	gewesen, Germ.
1 win	won	wonnen, won
1 wind	wund, wound	wunden, wound
1 worthe	WEARþ	GEWORDEN, worthy*
3 wreak	WRÆC, wraek	ywroken*
1 wring	wrang*, wrung	wrung
1 write	wrat*, wrote, writ	written, writ, wrote*
4 writhe	WRÂþ, wrothþ	wriþen*
1 yield	yold	yolde, yold

**268.** *Remarks on the Forms signed with an Asterisk.*

**beuk.** Allan Ramsay, *Gentle Shepherd*, act ii. sc. 1.

**bowln.** Sole relic of a forcible word in Saxon poetry, **GE-BOLGEN** swollen, generally with anger. It is found in Surrey's *Translation of the Second Book of the Aeneid*, and there it means physically swollen:—

Distained with bloody dust, whose feet were bowln  
With the strait cords wherewith they haled him.

**bid,** preterite. Paley, *Evidences*, ii. 1. § 2.

**bidden.** We find the simple form in *Eger and Grime*, 555:—  
He might full well haue bidden att home.

**bote.** *Eger and Grime*, 992.

**blinn.** He did neither cease nor blinne. *Percy Folio*, i. 175.

**blan.** *Risinge in the Northe.*

**brewn.** 'ill-brown drink.'—Burns.

**269.** *carf*

And carf biforn his fader at the table  
Chaucer, *Prologue*, 100.

**coost.**

Maggie coost her head fu' high,  
Looked asklent and unco skeigh,  
Gart poor Duncan stand abeigh.  
Robert Burns, *Duncan Gray*.

**casten.** As in the quotation from Surrey, above, 153.

**chode.** *Genesis* xxxi. 36; *Numbers* xx. 3.

**cleef.** The wall of the temple to-cleef  
*Piers Plowman*, c. xxi. 62.

**clawe.** Although *cleave* (=adhere) was originally a Weak verb CLEOFIAN, yet we cannot now ignore that it has a Strong preterite *clawe*, which occurs no less than eight times in 1611, from *Genesis* xxxiv. 3 to *Acts* xvii. 34, although this began from confusion with *cleave* (=divide).

**clam.** Robert of Gloucester, p. 333 :—  
 pe kyng by an laddre to þe ssip clam an hey.

**com.** This preterite is widely heard in provincial English, and it is apt to appear unworthy of notice, as if it were a mere confusion with the form of the present tense. But it is the survival of the true old preterite COM, and it is worthy of recognition<sup>1</sup>.

**comen.** Spenser, *Faery Queene*, iv. i. 15, *overcommen*.

And if thou be comen to fight with that knight.  
*Eger and Grime*, 887.

**crap.** Allan Ramsay, *Gentle Shepherd*, act v. sc. i.

**crope.** *Piers Plowman*, iii. 184; 'þow crope,' where another reading is 'creptest.'

**cropen.** Chaucer, *Canterbury Tales*, 4257, 11918.

**dig.** This is a remarkable instance of a Weak verb become Strong in all its parts. The preterite is **diggede** in Wiclif; and **digged** occurs (preterite and participle) some thirty-five times in 1611, whereas *dug* is not found there. Further history of this word in Skeat v. dig.

**drunken.** *Luke* xvii. 8.

<sup>1</sup> Sievers writes 'côm':—'Die länge des ô in "nôm, côm" ist durch doppelschreibung und accentte gesichert.' As no reference is given, I hesitate to quit the authority of Orm, who always writes *namm*; also *comm* for Persons 1 and 3, *come* for Person 2, than which nothing can look more exact and trustworthy. So in O. H. German and O. Saxon: *quam*, *quâmi*, *quam*; *quâmun*.

**fell**, participle.

Which thou hast perpendicularly fell.—*King Lear*, iv. 6. 54.

**foor**.

As o'er the moor they lightly foor.—R. Burns.

**-fairn**. Only in the compound **for-fairn** = worn out :—as in a poetical prophecy that has been literally fulfilled :—

And tho' wi' crazy eild I'm sair forfairn,  
I'll be a Brig, when ye're a shapeless cairn.

R. Burns, *The Brigs of Ayr*.

**foughten**.

On the foughten field

Michael and his Angels prevalent

Encamping.—*Paradise Lost*, vi. 410.

**found**. The natural preterite of *find* was **FAND**, like *sing*, *sang*; *spin*, *span*; but the *u* of the 2nd pers. sing. **FUNDE**, and of the plural **FUNDON** got possession of the ear, and **FAND** was supplemented by a quasi-weak **FUNDE**, hence our *found*. This took place in the tenth century. *Beginners' Book*, ed. 3 (1884), p. 25.

**flown**. 'flown with insolence and wine.' *Paradise Lost*, ii. 502.

**flate**. Song by Robert Tannahill :—

The lasses a' leugh and the carline flate.

**flyten**. Song by W. Nicolson :—

Our friends they hae foughten and flyten.

**folden**. *Nahum* i. 10.

**frore** = **FROREN**; Milton, *Paradise Lost*, ii. 565. The change of the *s* to *r* in the Second Preterite and Participle was a rule of Saxon Grammar; and of this we have another surviving relic in *lorn*, *forlorn*, participle of *lose*. It also lives in dialect; in Bedfordshire, when there's a frost, they say 'It's fror!' (Dean Burgon.)

**270. glōð**. *Poem of Genesis and Exodus*, 76. Shelley has 'glode.'

**gnew**. In *Fyndale* we find *gnew* as the preterite of *gnaw* :—

Wherevpon for very payne & tediousnesse he laye downe to slepe, for to put ye comaundement which so gnew & feated his cōscience, out of minde; as ye nature of all weked is, whē they haue sinned a good, to seke all meanes with riot, reuel & pastyme, to driue ye remembraunce of synne out of their thoughtes.—*Prologue to Prophete Jonas*.

**gnawn.** Shakspeare: 'begnawn with the bots,' *Taming of the Shrew*, iii. 2. The Saxon form was GNAGEN.

**graven.** *Psalm* vii. 16, elder version, 'He hath graven and digged up a pit.' And often 'graven image' in the Bible of 1611.

**hight.** In form this curious word is most like HÊHT commanded, preterite active; but as it is constantly used in the sense of 'is called,' 'was called,' it seems to represent HÂTTE is or was named, the one relic in English of the lost Passive flexion, MG. haitada.

**hoven.** 'Heaue offringes, because they were hoven vp before the Lord.' Tindall ap. Richardson v. heave.

**holp, participle.** Shakspeare, *Richard II*, v. 5. 62.

**hing.** This form is quite common in Scotland to this day.

This verb made an early transit to the weak form, and was conjugated thus—*hang, hanged, hanged*. Properly speaking, this was a new and distinct verb, and should have had the transitival use, while the strong *hing, hang, hung*, should have kept to the intransitive function. There are extant traces of the observance of this principle. Thus, nobody says that his hat *hanged* on a peg.

**271. holden.** *Psalm* lxiii. 9 (1539): and eleven times in the Bible of 1611.

**knad.** 'I 'at the oven an' knad the bread.' Miss Jackson's *Shropshire Word-Book*, v. hat.

**kneđen.** That lad her life onely by bread  
Kneđen with eisell strong and egre.

*Romaunt of the Rose*, 216.

**loden.** Sir Philip Sidney, *An Apologie for Poetrie*, 1581; ed. Edward Arber, p. 19.

**lough.** And by that image nigh ynough,  
\* Was peinted Envy, that never lough.

*Romaunt of the Rose*, 249.

**leugh, leuch.** Common Scotch form:

Syne snap her fingers, lap and leugh.

Sir A. Boswell, *Jenny dang the weaver*.

lett. 'Eft he leet out a culuer fro the schip.' Wiclif (2). *Gen.* viii. 10.

loot. But aye she loot the tears down fa'  
For Jock o' Hazledean.—Sir W. Scott.

lien. 'Though ye have lien among the pots,' *Psalm* lxxviii. 13 (1539). Shakspeare, *King John*, iv. 1. 50, where the first three folios spell it *lyen*.

malt. *Genesis and Exodus*, ed. Morris, 3337; the manna must be gathered early, for it melted at the sunshine:—

For it malt at ðe sunne sine.

met. Chapman's *Iliad*, iii. 327:—

Then Hector, Priam's martial son, stepp'd forth, and met the ground.

plet. Allan Ramsay, *Gentle Shepherd*, act ii. sc. 4:—

I took deltye  
To pou the rashes green, wi roots sae white;  
O' which, as weel as my yong fancy cou'd,  
For thee I plet the flow'ry belt and snood.

quook. *Piers Plowman*, C. xxi. 64:—

The erthe quook and quashte . as it quyke were.

quokc. That like an aspen leaf he quoke for ire.

G. Chaucer, *Sompnours Prologe*.

rid. *Spectator*, Aug. 24, 1711:—

I remember two young fellows who rid in the same squadron of a troop of horse.

This form is in present use in Somersetshire and Gloucestershire:—

He walked all the way there, Sir: but he rid home again.

(Swanswick.)

rose, participle:—

And I was ta'en for him, and he for me;  
And thereupon these ERRORS are arose.

*Comedy of Errors*, v. 1. 386.

No civil broils have since his death arose. - \*

John Dryden, *Oliver Cromwell*.

runen. *Percy Folio*, i. 358:—

My horsse gladedd with that cheere,  
cast vp his head & was a steere,  
he groped together as he wold haue runen.

rôf. 'the hard roche al to-rôf.' *Piers Plowman*, C. xxi. 63.

see. This preterite is well known as a provincialism. In Shakspeare's time it was heard high up in the world: Lord Sandys says of the newly fashionable folk—

They have all new legs, and lame ones; one would take it,  
That never see 'em pace before,— *Henry VIII*, i. 3. 12.

272. sēth. This First Preterite occurs in Chaucer, *Canterbury Tales*, 8103:—

And when she homeward came, she wolde bring  
Wortes and other herbes times oft,  
The which she shred and sēth for hire living,  
And made hire bed ful hard, and nothing soft.

sod. *Genesis* xxv. 29.

shook. This form was much used for the participle from the seventeenth to the early part of the present century.

All Heaven  
Resounded, and had Earth been then, all Earth  
Had to her Center shook. *Paradise Lost*, vi. 219.

For oh! big gall-drops, shook from Folly's wing,  
Have blackened the fair promise of my spring.  
S. T. Coleridge.

shoof. Wiclif, *Judges*, xvi. 19.

She clepide the barbour, and he shoofe [schauede *second text*]  
seuen heeris of hym.

shotten. Shakspeare, *Henry V*, iii. 5. 14:—

In that nooke-shotten Ile of Albion.

shof. In a romance of about 1450 we have *shof* as a preterite, where we now use the weak preterite *shoved*:—

And he shof theron so sore that he bar hym from his horse to the  
grounde.—*Merlyn*, p. 265.

shoben. Chaucer, *Canterbury Tales*, 11593.

slang. 1 *Samuel* xvii. 49.

slgtgn. *Prompt. Parvulorum*, p. 459.

spoke, participle. In Shakspeare, *King John*, iv. 1. 51; *King Richard II*, i. 1. 77.

stak. *Romaunt of the Rose*, 458.

strake. *Acts* xxvii. 17, 'strake saile.'

**stricken.** This old participle, meaning 'gone,' 'advanced,' is now quite extinct. We read it in *Luke* i. 7, 'well stricken in years'; and we retain it in the compound *poverty-stricken*, which means 'far gone in poverty,' extremely poor. In Sidney's *Arcadia* (ed. 1599), p. 5, we read, 'He being already well stricken in years.'

**strooke.** *Macbeth*, iv. 3.

**sopen.** In *Psalm* cxxiv, where we have 'yea the waters had drowned us,' the *Vulgate* has 'Forsitan aqua absorbuisset nos'; and Wyclif has (1) 'per auenture water hadde vp sopen vs'; (2) 'in hap watir hadde sope vs vp.'

**swumm.** 'dizzie swumm.' *Paradise Lost*, ii. 753 (1667).

**273. took.** See what has been said under *shook*.

Too divine to be mistook.—Milton, *Arcades*.

**wade.** John Nevay, *The Emigrant's Love Letter*:—

Where we in days of innocence  
Were wont to daff and play,  
And I among the mossy springs  
Wade for the hinny blooms.—

**wex.** *Gesta Rom.* ed. Herttage, p. 280.

And when he was this i-hyed, he wex prout.

**waxen.** *Joshua* xvii. 13; *Jeremiah* v. 27, 28:—

They are become great and waxen rich. They are waxen fat, they shine.

**worth.** Mediæval participle. See below, 283.

**ywroken.** Spenser, *Colin Clouts come home againe*, 921:—

Through judgement of the gods to been ywroken.

**wrang.** *Percy Folio*, i. 363:—

and eft thé weeped, and their hands wrange.

**wrat.** This preterite occurs in Raleigh's correspondence under date May 29, 1586:—

And the sīder which I wrat to you for.—Letter xv, ed. Edwards.

**wrote,** participle.

I have wrote to you three or four times.—*Spectator*, No. 344 (1712).

Stanzas wrote in a Country Church-yard:—such is the heading of a manuscript poem, on two sheets of paper about eight inches

long and six wide, which was sold by auction last week for £230.—  
*The Guardian*, June 2, 1875.

wri<sup>th</sup>en.

—the sheets of lead which covered the roof were blown into the fields ‘wri<sup>th</sup>en like a pair of gloves.’—W. F. Hook, *Reginald Pole*, p. 433.

His fantastic and wri<sup>th</sup>en features.—W. Scott, *Talisman*, c. 20.

yold. Spenser has pret. yold *Faery Queene* iii. 11. 25; and the pp. yold, yolde:—

Because to yield him love she doth deny,  
 Once to me yold, not to be yolde againe.—*Ib.* 17.

274. The above list will make the history of our Strong Verbs transparent to an attentive eye, whether in the special career of any particular verb, or in the general movement of the whole. A few examples will make this clear. But first, let it be premised, that in the construction of this list the aim has been, not to introduce many old forms, but rather to view the movement from below, and to record the latest forms in every case. If anywhere a dead form is given where a living one was to be had, or an older form where there might be a younger, that is an oversight and a failure. The oldest forms are collected in my *Beginners' Book*, and the list there given is here pre-supposed. Rather than leave a void place I have put in any form I could get, and therefore where a void place is left, it is a sign that I have no data for filling it up. These things being understood, let us now consider a few specimens.

(a) **ake** (ache). This now weak verb, which should be written *ake*, was formerly strong; but the latest record of the preterite is of the early medieval period, and there is no record at all of the participle. What the participle was may be gathered by comparison of other verbs with the same signature.

(b) **BELGE . . . bowln**. The presentation of this verb indicates that a solitary remnant of a now lost verb appears in the early days of current English. A like case is **FEALDE . . . folden**.

(c) **bid**. The signature ‘m’ stands for mixed, and indicates



a commixture of 5 *BÉODE* with 3 *BIDDE*. In its form it has more of the latter, but in sense it claims identity with the former.

(*d*) *CWEPE* &c. The type announces that while the preterite is still current, the other parts are little used since Saxon times.

(*e*) *leaze*. A local word for gleaning in Somersetshire, Gloucestershire and Wiltshire; perhaps wider. The type indicates that this rustic word is the living representative of a verb unrecorded since Saxon times.

(*f*) *LÎFE* &c. The insertion of a verb of which no single member survived to within the horizon of current English, requires some explanation. Though this *LÎFAN* does not itself survive, yet we have from it a secondary and derivative verb *leave*, which stands to *LÎFAN* in a causal relation. Out of *LÂF* the preterite, as a root, sprang the secondary verb '*lâfian\**', which (by absorption of *i* after it had done its umlaut-office upon *â* and changed it to *ê*) regularly became *LÊFAN*, cause to remain, which is *leave*. So out of a strong verb is developed a weak, out of an intransitive a transitive; and this example is typical of a large number of weak verbs which stand in this natural relation to an elder verb, which is often extinct or obsolescent.

275. Our Strong Verbs can now be exhibited only as a broken and decayed order of words, the dilapidated remnant of a very ancient system. It is only by collecting the scattered uses of various times and various regions, that we are able to present this remarkable order of words in a connected form. This system has lasted for a great period with remarkable tenacity of life, but for more than a thousand years there has been a slow continual tendency in these strong verbs to merge themselves in the more numerous ranks of the weak. In the Saxon period this system still presented a fairly uniform and consistent front, though even in that early time the disintegration had begun to set in. While this Ablaut-scheme had its full hold on the national mind, it converted whatever material came convenient; as when from the Latin *scribere* was formed *scrîfe*, *scrâf*, *scrifen*; *shrive*,

*shrove, shriven.* This is perhaps the oldest verb we can quote as having been added to the ranks of the strong within historical times; and the total number of this sort that can be collected is but small. One such is the preterite *pled* of the Romanesque *plead*, now called an Americanism, but found in Spenser :—

And with him, to make part against her, came  
Many grave persons that against her pled.  
First was a sage old Syre, that had to name  
The Kingdomes Care, with a white silver hed,  
That many high regards and reasons gainst her red.

*Faery Queene*, v. 9. 43.

The most recent case of this kind is probably that of *dig*, which was a weak verb as late as the seventeenth century.

The Scottish language has some examples peculiar to itself, of which the best known to Southrons is *prove*, *proven*, as in the formula of verdict *Not proven*. But there are others, as :—

big (build)	bag*	...
bring	brang	...
dīng (beat)	dang	dung
greet (weep)	grat	grutten
hit	hat	...
put	pat	putten
knit	...	knet
lift	left	lften
quit	quat	quat
ring (reign)	rang*	rung, rounq
singe	...	sung*
spit	spat	spitten (colloquial)
sweat	swat	sweaten
wyte (blame)	wate	...

\* bag. Jacobite song :—

My daddie bag his housie weel.

\* rang. The old song which Shakspeare quotes in *Othello*, ii. 3. 93, has in the Scotch version this line :—

In days when our king Robert rang.

\* sung. Allan Ramsay, *Gentle Shepherd*, ii. 1.

**276.** But when we have made every allowance for recent additions to the ranks of the Strong Verbs, the general fact remains that for the last thousand years their career has been one of slow and gradual waste without corresponding restoration. Fragmentary relics of the Strong Verb often survive when the bulk of its usage has perished, and as a rule the participle outlives the preterite. Thus, the verb *lose* is now weak, *lose*, *lost*, *lost*; but the old participle still lives in *lorn* and *forlorn*.

The conservatism of the dialects is the means of prolonging the life of a few, and here and there we find one that is preserved or revived in America. The preterite *dove* of the verb *dive* figures not only in the poetry of Longfellow, but also in American prose:—

I know not why, but the whole herd [of walruses] seemed suddenly to take alarm, and all dove down with a tremendous splash almost at the same instant.—Dr. Hayes, *Open Polar Sea*, ch. xxxvi.

**277.** By general consent the Strong Conjugation is regarded as a very remarkable phenomenon. The venerable sire of Gothic philology, Jacob Grimm, has said of the strong preterites that they constitute one of the chief beauties of our family of languages, ‘eine Haupt-schönheit unsrer Sprachen.’

The question naturally arises, How did so very singular a contrivance come into existence? We cannot feel much confidence in Grimm’s surmise that the origin of this internal and vocalic change is to be sought in reduplication. He particularly instanced the preterite *hight*, which in the ordinary Saxon form was *HÊT*, but which appears also in the nobler form of *HEHT*, as on the Alfred Jewel—ÆLFRED MEC HEHT GEWYRCEAN, Alfred me ordered to make. When in Mœsogothic the same preterite appears as *haihait*, we see that a reduplication has by the action of phonetic laws simplified

itself first into **HEHT** and then into **HÊT**. The form **gÉONG**, German *ging*, preterite of the verb *go*, marks a reduplicate form. A striking example is that of the verb to *do*, whose preterite *did* **DYDE** is not a weak, but a reduplicate form. That reduplication has been resorted to in the growth of verbs as a figure of intensity for the expression of past time and acts really done, we know as a matter of fact from comparison not only of Gothic, but likewise of Latin and Greek verbs. Latin instances are *didici*, *poposci*, *tetigi*, *pepuli*. In Greek the most conspicuous instrument for the expression of past time is reduplication: *τέτυφα*, *τέτυμμαι*; *πεποίηκα*, *πεποίημαι*; *πέπραχα*, *πέπραγμαι*; *τετέλεκα*, *τετέλεσμαι*. But that Reduplication could eventuate in Ablaut, seems improbable.

Reduplication, as a means of expressing past time, is common to the Gothic with other large families of speech; but Ablaut is peculiar to our own family.

**278.** The vowel-gradation called Ablaut has been treated generally in **123 ff**, and now we have to consider it more particularly as it affects the verbs. The operation of Ablaut divides the parts of the verb into four stems, of which the first appears in the present tense and the infinitive mood; the second in the first and third persons of the preterite singular; the third in the second person of the preterite singular and all the persons of the plural; the fourth in the past participle. This is conspicuous in the verbs of the Saxon period, but from that time the vocalization has been losing in clearness and distinctness. In order to divide our strong verbs into their natural classes we must attend to the vocalism of the Saxon verbs. There were six Ablaut groups, which may be tabulated in their fourfold characteristics of gradation as follows:—

i.	ii.	iii.	iv.
1. i (e, eo)	a (ea, æ)	u	u (o)
2. e	æ	æ	o, u
3. e	æ (ea)	æ (éa)	e
4. î	â	i	i
5. éo	éa	u	o
6. a	ô	ô	a

After the changes of a thousand years, these vocalic transitions may still be said to survive in some sort of vague and shadowy outline, and in the above verb-list each Ablaut verb is referred by a figure to one of these groups. There is one of the steps which has left its traces to posterity with a peculiar distinctness, and this is the step from ii. to iii. As a result of this transition, many of our verbs have or have had, what I will venture to designate a First and Second Preterite.

The A.S. preterite merits particular attention; I here give in all their parts the preterites of the verbs *sing*, *bear*, *eat*, *drive*, *seethe*, *choose* :

	1	2	3	4	5	5
<i>Sg. Pers.</i> 1.	sang	bær	æt	dráf	séað	céas
2.	sunge	bære	æte	drife	snde	cure
3.	sang	bær	æt	dráf	séað	céas
<i>Pl. 1, 2, 3.</i>	sungon	bæron	æton	drifon	sudon	curon

Particular notice should be taken of the Second Person Singular, and the degree of its sympathy, both vocalic and consonantal, with the forms of the Plural. In the Transition, these forms were merged in the *-est* so familiar both from the Present Tense of the Strong verbs, and from the Present and Past of the Weak verbs. Here follow a few remarks upon each of the six groups severally :—

1. Type-word *sing*.—i. SINGE, ii. SANG, iii. SUNGON, iv. SUNGEN. This Ablaut-series, i : a : u : u, still survives; for the modern verb runs not merely thus, *sing*, *sang*, *sung*, as commonly reported; but there is also a Second Preterite *sung*, which is

prevalent in Shakspeare and conspicuous in Scott's novels. We have also both preterites of *drink*, namely *drank* and *drunk*; in like manner *shrank* (1611) and *shrunk*; *stank* (1611) and *stunk*. Of *bind* and *find*, the First Preterites *band* and *fand* were lost early, but Maetzner says that they are both used by Fairfax in his Tasso. It should be observed that *bond* and *bound* are not two forms of the same word, but are distinctly the First and Second Preterites. The same holds of *grond*, *ground*. Under this group, though somewhat varying in type, come also *burst*, *carve*, *delve*, *help*, *fight*, *run*, *melt*, *win*. Assimilated is *dig* (weak in 1611 and Shakspeare). Verbs of this group which have become weak are:—

bregde	brægd	brugdon	brogden	<i>broid-ed</i>
birne	barn	burnon	burnen	<i>burn-ed</i>
ceorfe	cearf	curfon	corfen	<i>carve-ed</i>
climban	clam	clumbon	clumben	<i>climb-ed</i>
delfe	dealf	dulfon	dolfen	<i>delve-ed</i>
murne	mearn	murnon	mornen	<i>mourn-ed</i>
spurne	spearn	spurnon	spornen	<i>spurn-ed</i>
steorfe	stærf	sturfon	storfen	<i>starve-ed</i>
swelge	swealh	swulgon	swolgen	<i>swallow-ed</i>
þersce	þærsc	þurscon	þorscen	<i>thresh-ed</i>
þring	þrang	þrungon	þrunge	<i>throng-ed</i>

2. Type-word *bear*.—i. BERE, ii. BÆR, iii. BÆRON, iv. BOREN. Orm's *barr*, *bratt*, are First Preterites, as against our *bore*, *broke*, which are Second Preterites; and the same is perhaps true of *shar* and *shore*, *stal* and *stole*, *tar* and *tore*; only in these instances we lack the testimony of Orm's careful orthography. Of this small group, some few have become extinct, and one in a remarkable manner. The verb NIMAN, German nehmen, was rapidly driven out by the irruption of the Danish *take*. Assimilated is *wear*. Of verbs surviving in a weak form I find but one:—

cwele	cwæl	cwælon	cwolen	<i>quell-ed</i>
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3. Type-words *eat*.—i. ETE, ii. ÆT, iii. ÆTON, iv. ETEN: *give*—i. GIFE, ii. GEAF, iii. GÉAFON, iv. GIFEN. Of the verb *eat* both preterites are extant, one in ‘ett’ (which a defect in our orthography compels me to write phonetically)<sup>1</sup>, and the other in *āte*. So also of *give* we have *gaff* (Orm) and *gave*. Of this group the modern forms are more than ordinarily disturbed. Weakened are—

brede	bræd	brædon	broden	<i>braid-ed</i>
frete	fræt	fræton	freten	<i>fret-ed</i>
mete	mæt	mæton	meten	<i>mete-ed</i>
wrece	wræc	wræcon	wrecen	<i>wreak-ed</i>

4. Type-word *drive*.—i. DRÎFE, ii. DRÂF, iii. DRIFON, iv. DRIFEN. The two preterites are seen in *bite*, *slide*, *slit*, *write*; but particular attention is due to *ride*, of which Shakspeare has both preterites *rode* and *rid*; the latter, which is preferred by Addison, survives now only in dialect. In *slit* the *i* has been shortened in English, but it lives in Scottish *slite* or *slyte* (Jamieson). Assimilated are *hide*, *shrive*, *strive*. Weakened are—

glîde	glâd	glidon	gliden	<i>glide-ed</i>
grîpe	grâp	gripon	gripen	<i>gripe-ed</i>
wriþe	wrâð	wriðon	wriðen	<i>writhe-ed</i>

5. Of this group there are but few verbs surviving in the strong form, and of these hardly any with their featuring distinct. Perhaps on the whole the best type-word is *seethe*—i. SÉOÐE, ii. SÉAÐ, iii. SUDON, iv. SODEN:—where the consonantal transition survives. Less satisfactory as a type is *choose*—i. CÉOSE, ii. CÉAS, iii. CURON, iv. COREN, because the transition from *s* to *r* is lost in the modern language. We should have been obliged to say the same of *freeze*, but that Milton has kept for us the one example of *frorē*\*. In *lorn*, *forlorn*, we

<sup>1</sup> I do not follow Sievers when he asserts that the vowel of the singular ÆT was long.

have a familiar illustration of this transition. The two preterites are severally discernible in *creep*, *fly*, *seethe*, *shoot*. In this ill-preserved group, the verbs which have become weak are numerous in proportion: *brook*, *bow*, *chew*, *creep*, *dive*, *lye*, *lock*, *loute*, *reek*, *shove*, *slip*, *smoke*, *suck*, *tow*, *yote*. Their expanded Saxon forms may be seen in the *Beginners' Book*.

6. Type-word *for-sake*.—i. SACE, ii. sôc, iii. sôcon, iv. SACEN. Here is no Ablaut-change between ii. and iii., and as a consequence there is not in this group any trace of distinction between First and Second Preterites. The immigrant Scandinavian *take* has joined itself to this group; and the same may be said of *saw*, *sawn*; and of *stave*, *stove*; though the assimilation in these instances is but superficial. Weakened are *bake*, *gnaw*, *grave*, *shape*, *wade*.

279. But while every part of the old verbal system presents such an aspect of decay and waste as seems to speak of coming dissolution, it has produced a few shoots which have a large prospect of life. Certain scraps of these old verbs have attained a symbolic value, and have thus rendered themselves indispensable to the vital action of the language in such a manner as excludes all presage of a terminable career.

This small batch of fragments are those which in Grammars are sometimes described as Defective, because of the imperfect state of their conjugation; and sometimes as Auxiliaries, because it is their practical function to help and eke out the action of other verbs.

These help-verbs are almost identical with the group called præterito-præsentia, that is to say, they are former preterites of strong verbs, which have sunk into a present-tense signification, and from this point making a fresh start, have thrown out new preterites of the weak type. This is the history of the verbs in the subjoined column, where the signatures refer to the Ablaut groups:—



PRESENT	PRETERITE	PARTICIPLE
1 can	could	...
1 dare	durst	...
1 <del>PEARF</del> , <del>thar</del>	<del>FORFTE</del>	...
2 shall	should	...
3 may	might	...
4 wot	wist	<del>wist</del>
5 <del>DÉAH</del> , dow	<del>DOHTE</del> , dought	...
6 mote	<del>mote</del> , must	...
ÂH	AHTE, ought	ought

These are auxiliaries; all except *wot*, which has or rather had a participle, as 'had I wist,' 611. This participle occurs in Scottish poetry, and so does another participle of the same word, namely, *wittin*:—

For I have wyttin gude wemen passe fra hame.

D. Lyndsay, *Dialog betuix Experience and ane Courteour*.

The rest are auxiliaries, and common to the family, except *ought*, which is English, and which has still some pretension to a participle, in dialect. The old auxiliaries are destitute of participles; and this is because they have dropped off through disuse. In like manner, and from the same cause, few of them have infinitives. Indeed, none of them have infinitives of symbolic use. As symbolics, it has been their function to serve the participles and infinitives of other verbs, and to have none of their own. We can indeed say 'to dare'; but neither the sense nor the tone of the word is the same as in the phrase 'I dare say.'

280. *Can* originally meant 'to know,' and in this pre-sentive sense we meet with an infinitive which appears as *konne* in the fourteenth, and as *to con* in the fifteenth century.

Thanne seyde Melibe, I shal nat konne answere vn to so manye reasons as ye putten to me & shewen.—Chaucer, *Tale of Melibeus*.

To mine well-beloved son, I greet you well, and advise you to ~~think~~ once of the day of your father's counsel to learn the law, for he said many times that whosoever should dwell at Paston, should have need to con [i. e. know how to] defend himself.—*Paston Letters*, Letter x. (A. D. 1444-5).

The French equivalent for this *con* would be *savoir*, and in fact the English auxiliary *can*, *could*, is largely an imitation of the habit of that French verb.

In the following quotation we see *can* in both senses, in the elder presentive and in the later symbolic :—

That can I wel, what shold me lette? I can wel frenshe latyn englyssh and duche, I haue goon to scole at Oxenford; I haue also wyth olde and auntyent doctours ben in the audyence and herde plees, and also haue gyuen sentence; I am lycensyd in bothe lawes:—what maner wrytyng that ony man can deuyse I can rede it as perfyghtly as my name.—William Caxton, *Reynart* (1481), ed. Arber, p. 62.

**281. PEARF, thar, PORFTE.** This verb has been supplanted by such phrases as *it behoveth*, *it needs*, *there is ground for*, *call for*. Even in Chaucer it is used less as of the poet's own speech, than as the set words of a proverb or old traditional saw :—

And therefore this proverb is seyð ful soth,  
Him thar nat weene wel that yuel doth.

*Canterbury Tales*, 4317.

That is to say :—‘It is not for him that doeth evil to indulge flattering expectations’; or, ‘He that doeth evil needn’t fancy all right.’

**282. Shall** *SCÉAL* was the word that first supplied to the nations of our family a formula for the distinct expression of future time. The original way was to use the Present, as we still familiarly do, when we say thus: ‘I go, or I am going, to town to-morrow.’ In *Ulfilas* *skal* still bears its original sense of that which is due, necessary, obligatory; rarely does it render a Greek future verb. *Ic skal briggan*, *John* x. 16, is ‘I must bring’; and to this day in German *soll* has but a slight and uncertain contact with the idea of futurity. But with the other nations, ourselves included, it has taken a strong hold of this function.

**May** has long been without an infinitive, but there was one as

late as the sixteenth century, in the form *mowe*. An example may be seen above, 71; and in the 'Secret Instructions' from Henry VII respecting the young Queen of Naples:

And to knowe the specialties of the title and value therof in every behalf as nere as they shall mowe.—*National Manuscripts*, Part I, 20 Hen. VII.

283. *Dow* *DEAH* is lost in English<sup>1</sup>. The Saxon infinitive was *DUGAN* to be good for, fit for, able; German *taugen*. In Scottish this word is preserved both in the presentive sense of thrive, as 'A dowing bairn' a thriving child; and also in the symbolic sense as an auxiliary, as in this from Dunbar:—

Thocht he dow not to leid a tyk,  
Yit can he not lat deming be.

And in the following from *The Heart of Midlothian*, ch. 16:—

Women are wilfu' and downa bide a slight.

And in the preterite also:—

Thre yer in care bed lay,  
Tristrem the trewe he hight,  
That never no dought him day  
For sorwe he had o night.

*Sir Tristrem* (in Jamieson).

From this verb comes the adjective *doughty* *DOHTIG*.

284. Some auxiliaries have become obsolete. Such is *mote* the present, of which *must* is the preterite. It lingered till recent times as a formula of wishing well or ill, and indeed an extant example has been given above, at 210, note. Its place has now been taken by *may*.

In a ballad on the Battle of Flodden Field, A.D. 1513, this benison is bestowed on the Earl of Surrey:—

In the myddyll warde was the Erle of Surrey,  
Ever more blessyd mote thowe be;  
The ffadyr of witte, well call him we may;  
The debite [deputy] most trusty of England was he.

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<sup>1</sup> Skeat however sees this word in *do*—not in the phrase 'How d'ye do?' which he thinks, with Wedgwood, may be a translation of O. F. 'comment le faites vos?'—but in the phrase 'that will do.'

**Ought** is historically the preterite of *owe*. But it is now a preterite only in form : it is a present in its ordinary usage as an auxiliary. The present *owe* has not accompanied the preterite in its transition to this moral and semi-symbolic use. When the old preterite had deserted the service of the verb *owe* in its original sense, that verb supplied itself with a new preterite of the modern type, *owed*. The distinction between *ought* the old preterite, and *owed* the new preterite, is now quite established, and no confusion happens. But the reader of our old poets should observe that *ought* once did duty for both these senses. In the following from Spenser, the modern usage would require *owed*:—

Now were they liegmen to this Ladie free,  
And her knights service ought, to hold of her in fee.

*The Faery Queene*, iii. i. 44.

**285.** **Gan** is quite extinct : it was used as now we use *did*, and was probably extinguished by the preference for the latter. This auxiliary must not be too closely associated with the more familiar word *began*. The latter is a compound of *gan*, but the sense of commencing is the property of the compound rather than of the root.

Of a wryght, I wylle you telle  
That some tyme in thys land gan dwelle.

*The Wryght's Chaste Wife* (A. D. 1460.)

**286.** **Let** in early times signified the causation of some action. Thus it is said of William the Conqueror by the vernacular historian that he 'let speer out' all the property of the country so narrowly that there was never a rood of land or a cow or a pig that was not entered in his book—'swa swyðe nearwelice he hit lett ut aspyrian<sup>1</sup>.' This 'let' is the same word and yet a very different thing from the light symbol now in use, as when one says to a friend, 'Will

<sup>1</sup> *Two Saxon Chronicles Parallel*, p. 218.

you let your servant bring my horse?' To this levity of symbolism it had already arrived in the Elizabethan era:—

Let Gryll be Gryll, and have his hoggish minde;  
But let us hence depart whilst wether serves and winde.

*The Faery Queene*, Bk. ii. *end*.

**287.** There are two auxiliaries of a peculiarly English character. The first is *do*, *did*: as auxiliary, it has no participle. The phrase 'ic dô éow tô witanne'—I *dô* you to wit, is found both in old and in modern German. (Grimm, iii. 108.) But the construction with the infinitive without a preposition, as 'I do think, he did not say,' is distinctively English. There is indeed in German dialect a use of *thun* which if not identical is so like as to be probably connected<sup>1</sup>.

**288.** The other is the verb *get*, *got*, *got*, which is singular in this respect, that its participle has an auxiliary function; and further, it is remarkable for that which it expresses, as it gives to the English language a Middle Voice, or a power of verbal expression which is neither active nor passive. Thus we say to *get* acquitted, beaten, confused, dressed, elected, frightened, killed, married, offended, qualified, respected, shaved, washed.

**289.** The power of expression which our language enjoys by means of the auxiliaries is commended to the student's attention. Through the disproportionate study which has been given to the inflected languages, our own verbal system has not received the appreciation which is due to it.

I had spoken as it were abstractedly, and the look which accompanied the words was rather cogitative than regardant. The Bhow Begum laid down her snuff-box and replied, entering into the feeling as well as echoing the words, 'It *ought* to be written in a book,—certainly it ought.'

They may talk as they will of the dead languages. Our auxiliary verbs give us a power which the ancients, with all their varieties of mood and inflections of tense, never could attain. 'It *must* be written

<sup>1</sup> See Schiller, *Wallenstein's Lager*, Sc. x. and xi.

in a book,' said I, encouraged by her manner. The mood was the same, the tense was the same ; but the gradation of meaning was marked in a way which a Greek or Latin grammarian might have envied as well as admired.—Southey, *The Doctor*, ch. vii. A. 1.

*The Substantive Verb*, AM, WAS, BEEN.

290. But the member of this class which above all others demands our attention is the substantive verb *to be* : or rather, the fragments of three ancient verbs (in Sanskrit AS, BHU, VAS) which join to fill the place of the substantive verb. The 'substantive verb' is so called, not from any connection with the part of speech called a substantive ; but for a distinct reason. It is the verb which expresses least of all verbs ; for it expresses nothing but existence. Every other verb implies existence besides that particular thing which it asserts : as if I say *I think*, I imply that I am in existence, or else I could neither think nor do anything else. The verb substantive, then, is the verb which, unlike all other verbs, confines itself to the assertion of existence, which in all other verbs is contained by implication. The Greek word for existence or being was *ὑπόστασις*, which was done into Latin by the word *substantia*, and by this avenue did the verb which predicates nothing but existence come to be named the Substantive verb.

291. It seems so natural and easy to say that a thing is or was or has been, that we might almost incline to fancy the substantive verb to be the oldest and most primitive of verbs. But there is more reason for thinking contrariwise, that it was a mature and comparatively late product of the human mind. The French word *été* been, is not an old word ; we know its history. It is derived from *stare*, the Latin word for standing, as is witnessed by *stato*, the Italian participle of the substantive verb. There are other cases in which the substantive verb is of no very obscure origin.

We seem to be able to trace our word *be*, for example, by the help of the Latin *fui* and the Greek *φύω*, to the concrete sense of growing. Also, it may be connected with Icel. *búa*, to till (*BÚAN* dwell) of which the causal *byggja* gives the Scottish verb to big (build), and akin to which is the second member of such Denish town-names as *Rugby*, *Whitby*. The history of our preterite *was* seems to point in a like direction. Traces seem to be preserved in the Mœsogothic *wisan*, to abide, sojourn; compared with the form *wizon*, to live. In these cases, the concrete sense of growing or standing or building or dwelling, has been as it were washed or worn out of the verb, and nothing left but the pale underlying texture of being.

292. I one day expressed to an intimate friend my regret that the collectors of vocabularies among savage tribes did not tell us something about the verb 'to be,' and especially I instanced the admirable word-collections of Mr. Wallace. To this conversation I owe the pleasure of being able to quote Mr. Wallace's own observations on this subject in his reply to my friend's query. He says:—

As to such words as 'to be,' it is impossible to get them in any savage language till you know how to converse in it, or have some intelligent interpreter who can do so. In most of the languages such extremely general words do not exist, and the attempt to get them through an ordinary interpreter would inevitably lead to error. . . . Even in such a comparatively high language as the Malay, it is difficult to express 'to be' in any of our senses, as the words used would express a number of other things as well, and only serve for 'to be' by a round-about process.

From Western Australia, where the natives are forming an intermediate speech for communication with our people, and are converting morsels of English to their daily use, we have the following apposite illustrations:—"The words "get down" have been chosen to stand for the verb "to be," and the first question of a friendly native would be "Mamman

all right get down"? meaning "Is father quite well?" for, strange to say, "Mamman" is the native word for father, whilst "N-angan or Oongan" stands for mother.' And a little further on, after mentioning the native fondness for grease, which they prefer to soap as an abstergent:—'A neighbour of ours told me of two natives who presented themselves at her door to beg for grease, and who accounted for the dried-up condition of their legs, to which they ruefully pointed, by saying "in jail no grease get down"; the poor fellows having just been liberated from prison, where the authorities had failed to recognise unguents as a substitute for soap<sup>1</sup>.'

293. Ewald seems to think that the Hebrew substantive verb היה was developed from an ancient root meaning 'to make, prepare.' In Sanskrit, as the substantive verb is said to have been developed from a root signifying to breathe, and accordingly this would be the original sense of the Greek *ἔσται*, the Latin *est*, the German *ist*, and our *is*. Here we catch a glimpse of the pedigree of our modern languages, and of the processes by which the most familiar instruments of speech have been prepared for their present use.

As the presentive noun fades or ripens into the symbol pronoun; as the pronoun passes into the still more subtle conjunction,—so also do verbs graduate from concrete to abstract, from particular to general, from such a particular sense as stand or grow or dwell or breathe, to the large and comprehensive sense of Being. Nor does the sublimation stop here.

### *The Symbol Verb.*

294. It is not when this verb expresses simple existence that it has reached its highest state of refinement. When

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<sup>1</sup> *An Australian Parsonage; or, the Settler and the Savage in Western Australia.* By Mrs. Edward Millet, 1872.



Coleridge said 'God has all the power that is,' he made this verb a predicate of existence. In this case the verb *to be* has still a concrete function, and is a presentive word: but in its state of highest abstraction it is equally in place in every proposition whatever, and is the purest of symbols. We can express 'John runs' by 'John *is* running'; and every proposition is capable of being rendered into this form. The verb substantive here exhibits the highest possible form of verbal abstraction, and has become a pure symbol. It is the mere instrument of predication, and conveys by itself no idea whatever. It is the most symbolic of all the symbolic verbs, and it is symbolised to the utmost that is possible. For it contains only that which every verb must contain in order to be a verb at all, viz. the mental act of judgment.

#### FORMS OF THE SUBSTANTIVE- AND SYMBOL-VERB.

<i>Indicative present</i>	am, art, is: <b>am</b> , are.
" <i>past</i>	was, wast, was: <b>wæren</b> , were.
<i>Infinitive, imperative, and       subjunctive present</i>	} be.
<i>Subjunctive past</i>	
<i>Participle present</i>	were, wert, were: were.
" <i>past</i>	being.
	bin, been.

**295.** Neither *wast* nor *wert* are original forms; in both cases the old word was **WÆRE**. The preterite indicative became *wast* in sympathy with a general movement (**278**), while the **WÆRE** of the subjunctive yielded a degree less to the same influence, or may be thought to have imitated *art*.

The loss of the old flexional Passive Verb has been noticed above, **261**. The Symbol Verb *be* supplied its place, and combining with the preterital participle gave us the phrasal Passive which is now in use.

**296.** From the Strong verbs there sprang yet another

symbol-verb which is now almost extinct. It is the verb *worth* WEORÐAN. The whole verb is still in full force in German: *werden, ward, geworden*. But with us it was already archaic in Chaucer's time, and it is but rarely found in his writings. The form in which it is best known is the imperative or subjunctive imperative: as, *Wo worth the day*; that is, 'Wo be to the day'; as *Ezekiel xxx. 2*, and in *The Lady of the Lake*,—

Woe worth the chase, woe worth the day,  
That cost thy life, my gallant grey.

We find the infinitive *worthe* in the *Tale of Gamelyn*:—

Cursed mot he worthe bothe fleisch and blood,  
That ever do priour or abbot any good!

In the following quotation from *Pierce the Ploughmans Crede*, 744, we have the infinitive twice, and once with the ancient termination:—

Now mot ich soutere his sone · setten to schole,  
And ich a beggers brot · on þe booke lerne,  
And wort to a writere · & wiþ a lorde dwell,  
Oper falsly to a frere · þe fend for to seruen!  
So of þat beggers brot · a bychop schal worþen,—

TRANSLATION.—*Now each cobbler may set his son to school, and every beggar's brat may learn on the book and become a writer and dwell with a lord; or hypocritically become a friar, the fiend to serve! So of that beggar's brat, a bishop shall be made, &c.*

In Shakspeare we find this verb played off against the substantive *worth*: 'Her worth worth yours'; that is, in Latin, 'Ejus meritum fiat vestrum.' *Measure for Measure*, v. i. 495.

297. Regarded as a product of human speech, the symbol-verb is very remarkable. The production of this particular word is to the verb-system what the leader is to a tree. Cut it off, and the tree will try to produce another leader. If we could imagine the whole elaborate system of verbs to be utterly abolished from memory

and consigned to blank oblivion, insomuch that there remained no materials for speech but nouns, adjectives, and the rest, the verb would yet grow again, as surely as a tree when it is cut down (unless it die) will sprout again. The verb would form itself again, and it would repeat its ancient career, and the topmost product of that career would be as before, the symbol-verb to *be*. Proof enough of this will be seen in the fact that many roots have in our stock of language made a run for this position; and in the further fact that languages whose development has been wide of ours, as the Hebrew, have culminated in the selfsame result—the substantive-verb and the symbol-verb. In the third section of the Syntax we shall have to consider this symbol-verb in regard to the effects which it has wrought in the structure of language.

So much for the strong-verbs and the symbol-verbs which they have produced.

## 2. WEAK VERBS.

298. The Weak Verbs are manifestly of a derivative nature, either from nouns, or from older verbs to which they stand in a causal relation. The case of *leave* LÆFAN has already been described, 274 f. In like manner the weak verb *lay* LECGAN is a causal derivative from the strong verb *lie* LICGAN, LÆG, LÆGEN, LEGEN. These verbs form both their preterite and their participle by the addition of *-ed* (EDE, -ODE), as *I hope, I hoped, I have hoped*. In some verbs it takes the form of changing *d* into *t*, as *send, sent; wend, went; bend, bent*. We must consider this *-nt* as a commutation for *-ND-ODE*, or, as it was sometimes written, *-NDE*; modern *-nded*. The preterite of SENDAN was not 'sendade' but SENDE. This condensed formation takes place not only

with verbs in *-nd* but also with those in *-ld*, *-rd*, *-ft*. Most of them are contained (with some other condensations) in the following list:—

PRESENT	PRETERITE	PARTICIPLE.
bend	bent, bended	bent
blend	. . .	blent, 364
build	built, builded	built
gild	gilt, gilded	gilt
gird	girt, girded	girt
have	had	had
lay	laid	laid
learn	learnt, learned	learnt, learned
lend	lent	lent
lift	lift*, lifted	lift*, lifted
light	lit	lit
make	made	made
pen	pent	pent
rend	rent	rent
send	sent	sent
spend	spent	spent
spill	spilt	spilt
wend	went, wended	went*

*Remarks on the Forms signed with an Asterisk.*

**299. lift**, preterite. The two forms were used indiscriminately in the sixteenth century, as we see in the Bible translations. Our current Bibles have *lifted* nearly everywhere, but in the Bible of 1611 it is difficult to say which form prevails.

Thus was Midian broght lowe before y<sup>e</sup> childrē of Israel, so that they lift vp their heads nomore.—*Judges* viii. 28. Geneva.

Thus was Midian subdued before the children of Israel; so that they lifted up their heads no more.—*Ibid.* 1611.

**lift**, participle. Familiar chiefly through the Psalter of 1539:—

Lift vp youre heades, O ye gates, and be ye lift vp ye euerlasting dores. *Psalms* xxiv. *bis*.

The floudes are rysen, O Lord, the floudes have lyft vp theyr uoyse. xciii. 4.

**went**. This participle is provincial, and very widely spread—

I know not how wide. I should say that 'to have gone' is

literary English, and that the popular form almost everywhere is 'to have went.' Certainly it is so in the west. Those who still travel by the highways will know the sound of this:—  
'You should have went on the other side of the road.'

**300.** A certain number of verbs in the formation of the preterite suffer internal vowel-change as well as external addition. Such are the following:—

PRESENT	PRETERITE*	PARTICIPLE
bleed	bled	bled
breed	bred	bred
bring	brought	brought
buy	bought	bought
catch	caught	caught
clothe	clad, clothed	clad
creep	crept	crept
deal	delt <sup>1</sup>	delt <sup>1</sup>
feed	fed	fed
feel	felt	felt
fet *, fetch	fettē, fot	fet, fought *
flee	fled	fled
hear	herd <sup>1</sup>	herd
keep	kept	kept
kneel	knelt	knelt
lead	lād *, led	glād *, led
lean	lent	lent
leap	lept	lept
leave	left	left
lose	lost	lost
mean	ment <sup>1</sup>	ment <sup>1</sup>
meet	met	met
pitch	pight	...
reach	raught	raught
read	redd	red *
-reave	-reft	reft
seek	sought	sought
sell	sold	sold
shoe	shod	shod

<sup>1</sup> In a few instances, such as *dealt*, *heard*, *meant*, *read* (preterite), the ordinary spelling has been departed from in order to exhibit to the eye as well as to the ear that there is a change in the internal vowel.

shriek	shright	...
sike	sight = sighed	...
sleep	slept	slept
speed	sped	sped
sweep	swept	swept
teach	taught	taught
tell	told	told
think	thought	thought
weep	wept	wept
work	wrought	wrought

301. fet. Baker's Northamptonshire Glossary, v. *Fet*.

**Fought**, participle. It occurs in Congreve's *Way of the World*, iv. 4, where Sir Wilfull Witwoud says to Millamant—

I made bold to see, to come and know if that how you were disposed to fetch a walk this evening, if so be that I might not be troublesome, I would have fought a walk with you.—Ed. Tonson, 1710.

12th. Spenser, *Faery Queene*, iv. 8. 2.

13th. Chaucer, *Prologue*, 532.

14th. Spenser, *Faery Queene*, iv. 8. 29.

302. Some of the verbs of this section have in Scottish literature the full expanded form of the weak verb. In the Acts of Assembly, 1562, 'ane uniform order sall be taken or keeped in ministration.' More ordinarily catch'd, keepit, sleepit:—

Meanwhile the auld precentor keepit,  
His haffet on his hand and sleepit.

*The auld Sark Sleeve.*

303. Of the usual form of the weak verb it will not be necessary to give many examples. They are all of the following pattern, and the list is alphabetic, to intimate the indefiniteness of their extent.

PRESENT

allow  
believe  
change  
defend  
educate  
figure

PRETERITE and PARTICIPLE

allowed  
believed  
changed  
defended  
educated  
figured

PRESENT	PRETERITE and PARTICIPLE
germinate	germinated
happen	happened
injure	injured
joke	joked
kindle	kindled
laugh	laughed
mention	mentioned
oil	oiled
present	presented
question	questioned
revere	revered
succeed	succeeded
tarnish	tarnished
utter	uttered
vacillate	vacillated
wonder	wondered
yield	yielded

**304.** To this last group belong the bulk of English verbs. It is regarded as the youngest form of verbal inflection, from the relation in which we find it standing towards the two classes previously described. It is the only verbal inflection which can be properly said to be in a living and active state, because it applies to new words; whereas the others cannot make new verbs after their own pattern. And, besides this, there is a constant tendency of the strong verbs to fall into this form, but no corresponding movement in the reverse direction.

There is, however, what may at first sight look like it—there is a recoil movement. Writers of the last century went further in the translation of strong verbs into weak forms than the sense of the nation has approved, and consequently there are in the literature of the eighteenth century many weak forms like the following, where we should now use the strong form:—

*shaked.*

The very point I *shaked* my head at.—Richard Steele, *Spectator*, March 5, 1711.

In like manner 'meaned' for *meant*, 'creeped' for *crept*.

*meaned.*

The sovereign *meaned* Charles, Duke of Somerset. . . . 'The patriots *meaned* to make the king odious.—Horace Walpole, *Royal and Noble Authors*.

*creeped.*

Perhaps some secret animosities, naturally to be expected in that situation, had *creeped* in among the great men, and had enabled the king to recover his authority.—David Hume, *History of England*, ch. xvii.

While we consider this to be the most recent of our verbal inflections, it is of high antiquity nevertheless. It is common to all dialects of our family, and in the oldest monuments it is already established. But whatever tokens of antiquity it may boast, the single fact that it has produced no symbolic verb would seem to place it far in the rear of the previous class<sup>1</sup>.

For the one remaining symbolic verb which has not yet been mentioned, however much it has the appearance of a Weak verb, is only so in the same manner as the rest of the præterito-præsentia. *Will* WILE, *would* WOLDE starts from the preterite of an ancient strong verb, only not from the indicative but the subjunctive form WILE. The adoption of this verb as an exponent of future time is shared with us by the German, but not by the Dutch, or any other of the dialects. It was said above that the absence of a flexional Future was a feature to be noted, and here we are at the point to see how this defect was supplied. The first symbol was *shall*, the second was *will*, the third was *wærden*; of which the German has all three, we have two, and the other dialects only the

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<sup>1</sup> The -ED of the weak preterite has been explained by Bopp and J. Grimm as a relic of *did*, the preterite of the verb *do*, as if *hoped* were a condensation of *hope-did*.—It was from the Moeso-Gothic verb that this suggestion was derived: habai-dêdum we had, habai-dêdun they had; as if have-did.



first. The entrance of *will* into this function is the latest event of mark in the history of the verb; it has carved all the area it occupies out of the domain of *shall*; it is still pushing and still gaining ground<sup>1</sup>.

### *Verb-making.*

305. It has been shewn at 216, 260, that the English language can turn a noun or any other word into a verb, and use it as a verb, without any alteration to the form of the word, such as would be caused by the addition of a verbal formative. This does not hinder, however, but that there always have been verbal formatives in the language, and that the number and variety of these is from time to time increased. By Verbal Formative is meant any addition to a word, whether prefix or suffix, which stamps that word as a verb, independently of a context.

Such is the suffix *-en*, by means of which, from the substantives *height*, *haste*, *length*, *strength*, are formed the verbs *heighten*, *hasten*, *lengthen*, *strengthen*. From the adjectives *bright*, *deep*, *fast*, *quick*, *short*, *wide*, *tight*, are formed the verbs *brighten*, *deepen*, *fasten*, *quicken*, *shorten*, *widen*, *tighten*. Belonging to the same group, are—*broaden*, *christen*, *frighten*, *glisten*, *harden*, *lighten*, *madden*, *sicken*, *slacken*.

These verbs carry now a transitive sense, but they descend from verbs in *-NAN*, which had formerly an intransitive, almost a Middle signification. See Grimm. iv. 24; Skeat, v. *quicken*, and *waken* *WÂCNAN*.

<sup>1</sup> In the story where the immersed Irishman exclaims, 'I will be drowned and nobody shall save me'—only the first part is just; he said *will* in place of *shall*, but he never said *shall* for *will*. The classic field of conflict between *shall* and *will*, where the division of territory hangs in the balance, is the Psalter of 1539.

Such was in Denish the suffix *-sk*, German *sich*, self, by which a Middle verb was formed, as *baðask* bathe oneself, whence we have the compressed form *bask*. In the same manner the imported verb *busk* is from Denish *búa-sk* to get oneself ready. Skeat, vv. *bask* and *busk*.

**306.** Such again is the prefix *be-*, by means of which, from the substantives *head*, *friend*, *tide*, are formed the verbs *behead*, *befriend*, *betide*. This formative is still in operation, but is less active than it formerly was. It enters into sixty-six different verbs in Shakspeare, as appears in Mrs. Cowden Clarke's *Complete Concordance*. They are the following:—*bechance*, *become*, *befal*, *befit*, *befriend*, *beget*, *begin*, *begnaw*, *begrime*, *beguile*, *behave*, *behead*, *behold*, *behove*, *behowl*, *belie*, *believe*, *belong*, *belove* ('more loving than beloved' *Ant. and Cleop.* i. 2), *bemad*, *bemete*, *bemoan*, *bemock*, *bemoil*, *bepaint*, *bequeath*, *berattle*, *bereave*, *berhyme*, *beseech*, *beseek*, *beseem*, *beset*, *beshrew*, *besiege*, *beslobber*, *besmear*, *besmirch*, *besort*, *beset*, *bespeak*, *bespice*, *bestain*, *bestead*, *bestill*, *bestir*, *bestow*, *bestraught*, *bestrew*, *bestride*, *betake*, *beleem*, *bethink*, *bethump*, *betide*, *betoken*, *betoss*, *betray*, *betrim*, *betroth*, *bewail*, *beweep*, *bewet*, *bewitch*, *bewray*.

**307.** Such again is the verbal prefix *un-*, which corresponds to Dutch *ont*, German *ent-*, M. G. and-, Greek *ἀντ-* (Skeat v. *un-*). Examples:—*unchurch*, *unfrock*, *unlink*, *unlock*, *untie*, *unsphere*, *unseat*.

**308.** The above examples of verbal formatives are all genuine natives: the next two are after French models.

The prefix *en-*, the French form of the Latin *in*, sometimes imparts a causal effect, as *enable*, *endanger*, *enfeeble*, *enlarge*, *enliven*, *enrich*, *endure*.

The suffix *-fy* is taken from those French words which end in *-fier*, after Latin verbs ending in *facere*. Examples:—*beatify*, *beautify*, *codify*, *deify*, *dignify*, *dulcify*, *edify*, *electrify*,

*horrify, modify, mollify, mortify, nullify, qualify, ratify, satisfy, scarify, stultify, unify.*

*dulcify.*

He never condescended to anything like direct flattery; but he felicitously hit upon the topic which he knew would tickle the *amour propre* of those whom he wished to dulcify.—Lord Campbell, *Life of Lord Lyndhurst*, 1869.

**309.** The Latin formative *-ate* is from the participle passive of the first conjugation: as *aestimatus*, valued. Examples:—*abdicate, captivate, decimate, eradicate, estimate, exculpate, expostulate, fabricate, humiliate, indicate, invalidate, liquidate, mitigate, nominate, operate, postulate, ruinate, venerate.*

... the city ruined, the people captivated.—*Jeremiah xxxix.* Contents.

**310.** The above formatives are of great standing in the language; but that which we have now to mention, the formative *-ize*, is comparatively modern. It occurs in Shakspeare, as *tyrannize* in *King John*, v. 7. 47; *partialize*, in *King Richard II*, i. 1. 120; *monarchize*, *Id.* iii. 2. 165, but was not in general use until the time of the living generation. This is a formative which we have identified with the Greek verbs in *-ιζειν*. Examples:—*advertize, anathe-matize, anatomize, cauterize, christianize, deodorize, evangelize, fraternize, generalize, macadamize, monopolize, patronize, philosophize, soliloquize, subsidize, symbolize, sympathize, systematize, utilize.*

These verbs have been multiplied indefinitely in our day, partly in consequence of their utility for scientific expression, and partly from the fact that about twenty years ago it became a toy of University-men to make verbs in *-ize* about all manner of things. A walk for the sake of bodily exercise having been called a 'constitutional,' the verb *constitution-*

*alize* was soon formed thereupon. It was then caught up in country homes, and young ladies who helped the parson in any way were said to *parochialize*. A. H. Clough, when engaged on his edition of Plutarch's *Lives* in English, used to report progress to his correspondents by saying that he devoted so much of his time to *Plutarchizing*.

311. These verbs are now more commonly written with *-ise* than with *-ize*. That is to say, we are met here again as in so many other passages of our language, with that little-noticed French influence. Here it will probably prove stronger than Greek, and recover that tenure which the Greek sentiment has long had in quiet possession.

This spelling-change is the more noticeable, because it has taken place against two naturally opposing forces. It is against the pronunciation, and also against the general persuasion of a Greek origin. Over both these the French influence, aided perhaps by the unpopularity of *z*, has induced us to imitate the French form *-iser*. They who helped to effect this change little thought that they were promoting an etymological restoration.

This form may indeed be regarded as Greek, because that view has been established and consciously acted upon for a long time past. But though it has now acquired the reputation of a Greek form, it does not follow that the first suggestion of it was due to the Greek language. Reason will be given in the next chapter for supposing that this 'Greek form' had a French origin.

312. The English verbs present so great a variety of age and featurings, that they may as a whole be compared to a venerable pile of buildings, which have grown by successive additions through a series of centuries. One spirit animates the whole, and gives it a unity of thought in the midst of the most striking diversities of external appearance. The later

additions are crude and harsh as, compared with the more ancient—a fact which is partly due to the mellowing effect of age, and partly also to the admission of strange models. In our speech, as well as in our architecture, we are now sated with the classic element, and we are turning our eyes back with curiosity and interest to what was in use before the revival of letters, and before the renaissance of classic art.

Except that the verbs require not their hundreds, but their thousands of years, to be told off, when we take count of their development, we might offer this as a fitting similitude. They are indeed variously featured, and bearing the characters of widely differing ages, and they are united only in a oneness of purpose; and by reason of these characters I have used the collective expression which is at the head of this chapter, and designated them as The Verbal Group.

## CHAPTER VII.

### THE NOUN GROUP

313. WE are now come to the backbone of our subject. The relation of the verb to the noun may be figured not unaptly by calling the verb the headpiece, and the noun the backbone.

When we say the noun, we mean a group of words which comprise no less than the whole essential presentives of the language, corresponding to three grammatical Parts of Speech, the Substantive, the Adjective, and the Adverb. We call these the presentives, and they will be found precisely co-extensive with that term. It is true that many verbs are presentive, and this may seem a difficulty. More verbs are presentive than are not. But it is no part of the quality of a verb to be presentive; if it is presentive, that circumstance is a mere accident of its material condition. On the other hand, all the words which we shall include in the noun-group are essentially presentive, and they constitute the store of presentive words of the language.

When verbs are presentive, they are so precisely in proportion to the amount of nounal stuff that is mixed up in their constitution. For we must regard the verbs—always excepting the symbolic verbs, that is, verbs which in whole or in part have shed their old nounal coat—simply as words raised to an official position in the organized constitution of

the sentence, and qualified for their office by receiving a predicative power.

**314.** As the verb is most retentive of antiquity, and as it therefore offers the best point of comparison with other languages of the same Gothic stock, so, on the side of the noun we may say that it exhibits best the stratification of the language. (By which is meant, that the traces of the successive influences which have passed over the national mind have left on the noun a continuous series of deposits, and that it is here we can most plainly read off the history and experiences of the individual language. The verb will tell us more of comparative philology; but the noun will tell more of the historical philology of the English language.

Under the title then of the Noun-Group three parts of speech are included—the Substantive, the Adjective, and the Adverb. For all these are in fact Nouns under different aspects.

This chapter will consist of three sections corresponding to these three parts of speech.

### 1. OF THE SUBSTANTIVE.

**315.** The chief forms are derived from the Saxon, the French, the Latin, and the Greek languages. The Saxon forms are generally to be found extant in one or more of the cognate dialects, such as the Icelandic, the Dutch, the German, the Danish, the Swedish; but substantives will not be found to unite the languages in one concent so often as the strong verbs.

*Saxon Forms.*

The oldest group consists of short words, mostly found in the cognate dialects, which have no distinguishable suffix or formative attached to them, or whose formative is now obscured by deformation. The bulk of this class is monosyllabic, but this is sometimes by condensation. Thus *lord* was in Saxon hláf-ord, *awe* was ege (disyllabic), *door* duru, *head* héafod, *son* sunu, *star* steorra, *world* woruld.

Examples:—*ash, awe, badge, bear, bed, bee, bier, bliss, boat, bone, borough, bread, breast, bride, buck, calf, chin, cloth, corn, cow, craft, day, deal, deed, deer, doom, door, down on a peach, drink, drone, ear, earth, east, edge, elf, eye, fat (vessel), field, fish, flesh, flood, fly, foe, fold, foot, frog, frost, furze, ghost, goat, God, goose, glass, gnat, ground, guest, hand, harp, head, heap, heart, herd, hill, hood, hoof, horse, hound, house, ice, ivy, keel, knave, knee, knight, knot, lamb, land, laugh, leaf, Lent, life, lord, lore, louse, love, lust, man, mark, meed, mist, mood, moon, mouse, mouth, neat (cattle), need, nest, net, north, nose, oak, oath, ox, path, pith, rake, ram, rest, rick, rind, ring, roof, rope, salve, sap, scar, sea, seal (phoca), seed, shame, share, sheaf, shears, sheep, shield, ship, shire, shoe, sin, skin, skull, smith, son, song, sough, south, speed, staff, stall, star, steer, stick, stone, stock, stow, stream, sun, swine, sword, thief, thing, tide, tongue, tooth, tree, way, wear, well, west, wether, whale, wheel, whelp, while, wife, will, wind, wold, wolf, womb, wood, word, world, worm, yard, year, yoke.*

These we may regard as Simple words; that is to say, words in which we cannot see more than one element unless we mount higher than the field of the present treatise. From these we pass on to others in which we begin to recognise formative traces; that is, something of terminations as distinct from the body of the words.



The Saxon substantival endings are :—

-w  
-l  
-m  
-n  
-r  
-s  
-t, -th  
-k, kin  
-ing, -ling  
-er  
-ness  
-dom  
-red  
-lock, -ledge  
-hood  
-ship  
-ric

**316.** In the upper part of this column the first group consists of those in which the termination is a mere letter or syllable of which we can give no further account, but only notice the obscure appearance of a formative value.

Forms in **-w** :—*arrow* earh, *barrow* beorh, *borrow* borh, *harrow* harwe, *Leasow* læswe, *mallow* malwe (L. malva), *marrow* mearh, *meadow* mædwē, *morrow*, *sallow* salh, *shadow*, *sinew*, *sorrow* sorh, *sparrow*, *tallow*, *widow*, *yarrow* gearwe. These may be subdivided according as the stem is **-h** (g) or **-w**, but the distinction is apt to blend, as *morrow* morgen, *mortwe*, *tallow* talgh, talw.

Assimilated is the Danish *fellow*.

*borrow* (= security).

This was the first sourse of shepheards sorowe,  
That now nill be quitt with baile nor borowe.

Edmund Spenser, *Maye*, 130.

Forms in **-l** :—*apple*, *awl*, *bramble* bremel, *bubble*, *bundle*,

*churl, cradle, cripple, dimble, dimple, dingle, earl, evil, fowl, girdle, hail hæglo, handle, hazel, hurdle, kernel, kettle, kirtle, ladle, maple, nail, needle, nettle, nipple, ripple, rundle, sail segel, settle a bench, skittle, snaffle, snail snegel, soul, shovel, spindle, spitile, stubble, tail, teasel tæsel, thimble, treadle, weevil, whistle.*

*staple.*

The excellent breed of sheep, which early became the subject of legislative solicitude, furnished them with an important staple.—William H. Prescott, *Ferdinand and Isabella*, vol. i. p. 29 (ed. 1838).

A curious change has come over this word; we should now say, Cotton is the great staple, i.e. the established merchandise of Manchester; our ancestors would have reversed this and said, Manchester is the great staple, or established mart, of cotton.—R. C. Trench, *Select Glossary*, v. Staple.

Here we must add *ousel ôsle* (a kind of thrush), O. H. German *amsala*, German *Amsel*; also the Scottish *tinsel* or *tinsall* = damage, loss, as in the proverb, 'He that is far from his geer is near his tinsel.' In these words the ending *-sel* (compare German *schicksal*, *wechsel*) is a cumulative ending, in which *-l* has been added to the ending *-s* to be noticed soon.

Assimilated:—*sickle sicol* from Lat. *sicula*; *tile tigele* from Lat. *tegula*.

Forms in *-m*:—*arm, barm, beam, besom, bloom, bosom, doom, fathom, gleam, helm, qualm, seam, steam, storm, stream, swarm, team.*

Forms in *-n*:—*awn, beacon, blain, brain brægen, burden, chicken, even æfen, heaven, maiden, main mægen, morn, rain, raven, stern, steven* Chauc., *thane þegen, token, tow ntûn, wagon, weapon, welkin wolcen.*

Forms in *-r*:—*acre æcer, bower bûr, brother, clover, cock-chaffer, daughter, father, feather, finger, fodder fôdor, hammer hamor, hunger, leather, liver, mother, shower, silver, sister, stair stæger, summer, tear téar, thunder, timber, tinder, water, winter, wonder.*

Forms in *-s* (*-se*):—*cress* cæse, *furze* fyrs, *goose* gōs, *grass* gærs, *horse* hors; and probably *flax*, *fox*. Here also belong some which now end in *ps* by metathesis for *sp*, *spe*:—*hasp* hæspe, *wasp* wæps, *wisp* wips (*P. Plowman*).

This suffix has received secondary suffixes, one of which is noticed above under *-l*. Another is *-ter*, as *bol-s-ter* *bolster*, *huckster*, *maltster*, *oldster*, *punster*, *roadster*, *songster*, *youngster*, and the family names *Baxter*, *Webster*. 385.

*deemster.*

The isle [of Man] is divided into 'sheddings' (German *Scheidungen*, boundaries or separations). The judges are called 'deemsters,' that is, doomsters, or pronouncers of judgment. The title of the king is 'our doughtful<sup>1</sup> Lord.' The place of proclaiming the law is the 'Tinwald.'—H. C. Robinson, *Diary*, 1833.

This combination of suffixes is of high antiquity, and appears in the Latin *oleaster*, *poetaster*.

317. Forms in *-t*:—*bight*, *blight*, *fight*, *flight*, *gift*, *height*, *light*, *might*, *right*, *rift*, *sight*, *sleight*, *thought*, *thrift*, *weight*, *wight*, *yeast*.

Forms in *-th*: *breadth*, *dearth*, *filth*, *growth*, *length*, *lewth* Devon and Westmoreland, *mirth*, *ruth*, *sloth*, *spilth* Shaks., *stealth*, *strength*, *troth*, *warmth*, *width*. Here also *math* in *after-math* (Tennyson) from the verb to *mow*.

Assimilated:—*faith*, which was formed upon O. French *feit*, *feid*, Latin *fidem*.

In *-k*, producing a termination *-ock*, an ancient diminutival form:—*bullock*, *hillock*, *paddock* (toad, Danish *padde*), *tussock*.

In *-kin*, properly *k-en*, Platt-Deutsch *-ken*, German *-chen*, a widely prevalent diminutival, of which we have but a few and those rather obscure examples:—*bodkin*, *catkin*, *grimal-kin*, *griskin*, *ladkin*, *lakin* = *ladykin* Shaks., *lambkin*, *napkin*,

<sup>1</sup> i. e. doughty, tüchtig.

*kilderkin, pipkin.* 377. Also *Perkin* in *Piers Plowman*, and the family names of this strain.

318. In *-ing*; as *king* cyning, *lording*, *shilling*, *sweeting* Shaks., and the Saxon execrative *nothing*.

This termination nowhere shews the simplicity of its original use better than in apple-naming, as, *codling*, *pippin* (i. e. pipping), *sweeting*, *wilding*. In German the formative *-ling* is numerous in the naming of apples and of esculent fungi: Grimm 3. 376 and 782.

A childe will chose a sweeting, because it is presentlie faire and pleasant.—R. Ascham, *Scholemaster*, i.

Ten ruddy wildings in the wood I found.

John Dryden, *Virgil*, Ecl. iii. 107.

This *-ing* became the formative of the Saxon patronymic, as *Ælfred* *Æpelwulfing*, Alfred the son of *Æthelwulf*; *Æpelwulf* wæs *Ecgbryhting*, *Æthelwulf* was son of *Ecgbryht*.

The old Saxon title *Æðeling*, used for the heir to the Crown, was originally a common noun for the son of the *Æðel* or family Estate<sup>1</sup>. About the year 1300, Robert of Gloucester considered this word as needing an explanation:—

Ac þe gode tryw men of þe lond wolde abbe ymade kyng  
þe kunde eyr, þe 3onge chyld, Edgar Aþelyng.

Wo so were next kyng by kunde, me clupeþ hym Athelyng.  
þervor me clupede hym so, vor by kunde he was next kyng.

Ed. Hearne, i. 354.

TRANSLATION.—*But the good true men of the land would have made king the natural heir, the young Chyld, Edgar Atheling. Whoso were next king by birthright, men call him Atheling: therefore men called him so, for by birth he was next king.*

In some instances *-ing* was added to words ending in *L*;

<sup>1</sup> Explained somewhat differently in the *New English Dictionary* v. *Atheling*.

and from this arose the cumulate formative *-ling*, as *change-ling*, *darling*, *falling*, *firstling*, *fondling*, *foundling*, *gosling*, *hireling*, *inkling* Shaks., *nestling*, *nurseling*, *seedling*, *stripling*, *starveling*, *underling*. 377.

*comlyng.*

Hyt semeþ a gret wondur houþ Englysch þat ys þe burþ-tonge of Englyschemen 7 here oune longage 7 tonge ys so dyvers of soon in þis ylund, 7 the longage of Normandy ys comlyng of anoper lond, 7 haþ on manere soon among al men þat spekeþ hyt aryzt in Engelonde.—John Trevisa, *Higden's Polychronicon*, A.D. 1387.

*weakling.*

His baptism was hastned to prevent his death, all looking on him as a weakling, which would post to the grave.—Thomas Fuller, *Franciscus Junius* in 'Abel Redevivus,' 1651.

Even this secondary formative is of high antiquity, and in German as in English it is far more frequent than its primary *-ing*. From O. H. German *chamerling* came our disguised *chamberlain*; and *silverling* in *Isaiah* vii. 23 is after Luther's *Silberling*.

Assimilated is the abstract substantive in *-ing* *-UNG*, as *blessing* *bletsung*, *twinkeling*: and two which are oftener seen in the plural, *innings*, *winnings*.

The new ideas of 'peace, retrenchment, and reform' got their *innings*, and amid much struggle, and with a few occasional episodes, have ruled the national policy from 1830 till 1875.—W. R. Greg, *Nineteenth Century*, Sept. 1878; p. 395.

This *-ing* (*-ling*) was originally adjectival, and signified extraction, relation. It has figured largely in names of places, as Reading, Sandringham, Fotheringhay. In such instances it is sometimes patronymic, that is to say, it was from the name of a family or ancestor; sometimes merely connective with the locality, as we might say 'he of'—'the man of.' It slid into a diminutival function in many instances—of which below, 377.

**319.** In **-er -ERE**; *ale-conner, baker bæcere, binder, burgher, dealer, ditcher, fiddler, fisher, fowler, grinder, harper, hater, listener, miller, -monger, runner, skipper, walker, Webber.* Assimilated *comer cuma, hunter hunta.*

It is this **-er** which we see in such descriptions as *Londoner, Northerner, Southerner, Highlander, Lowlander, Borderer.*

It was necessary to illustrate my method by a concrete case; and, as a Londoner addressing Londoners, I selected the Thames, and its basin, for my text.—T. H. Huxley, *Physiography*, p. viii.

The human nature which he paints, he had seen in all its phases, gentle and simple, in burgher and shepherd, Highlander, Lowlander, Borderer, and Islesman.—Goldwin Smith, *Centenary of Sir W. Scott.*

**320.** **-ness**, from **-NIS** or **-NES**, which in oblique cases made **-NESSE**; and this oblique form it was that became traditional, and that explains the double-s in present orthography. We can analyze **-NIS** into **N-IS**, the **IS** being the original formative, **MG.** **-assus**, while **N** is an attachment like **L** in **-ling**.

In the Mœsogothic Lord's Prayer (**15**) we see *thiudin-assus*, and the formative is *assus*. The frequency of a similar contact with **N** made *ness* a formative; and this cumulate suffix everywhere superseded the simple form, not only in English but also in the oldest High German remains.

This formative is unknown in the Scandinavian languages.

Examples:—*awkwardness, blindness, carelessness, consciousness, darkness, emptiness, fullness, goodness, heaviness, indebtedness, meanness, peaceableness, readiness, suppleness, usefulness, weariness, wilderness, witness.*

*highmindedness, dejectedness, contentedness.*

He that cannot abound without pride and high-mindednesse, will not want without too much dejectednesse . . . Frame a sufficiency out of contentednesse.—Richard Sibbs, *Soules Conflict*, ch. x. ed. 1658.

*composedness.*

Spiritual composedness and sabbath of spirit.—Id.

*everlastingness.*

But felt through all this fleshly dress,  
Bright shoots of everlastingness.

Henry Vaughan (1621-1695), *The Retreat*.

*carelessness.*

The sole explanation of incongruities in Shakespeare is to be found, I believe, in that sublime carelessness which is characteristic of the genius of this wonderful man.—Sir Henry Holland, *Recollections of Past Life*, ch. ix.

The plural *-nesses* is comparatively rare. The sense being mostly abstract in this group, the plural is the less called for. Where the sense has become concrete, the plural is common, as *witnesses*. Even in the abstract words it is also found, but there is something demonstrative about it. Jeremy Taylor has *darknesses*, and Paley has *consciousnesses* :—

. . . illuminations, secret notices or directions, internal sensations, or consciousnesses of being acted upon by spiritual influences, good or bad.—*Evidences* i. 2. 1.

Dr. Mozley has *coolnesses*, *grotesquenesses*, *sweetnesses* :—

In the midst of enemies, Irish and English, Court treacheries and coolnesses, Strafford depended solely upon Laud, and no one other support.—Archbishop Laud (1845) in *Essays* (1878), p. 201.

321. There has been a period, dating from the sixteenth century, in which this formative has been less in vogue, while the Latin *-ation* has prevailed; but rivalry between forms is often smoothed into co-operation, in a language that loves the breadth of duplicate expression. Thus we see *-ness* and *-ation* yoked amicably together, as—

More studious of unity and concord than of innovations and new-fangleness.—Common Prayer, *Of Ceremonies*.

There is sometimes a touch of humour in *-ness* :—

What an unusual share of *somethingness* in his whole appearance!—Oliver Goldsmith, *Citizen of the World*, Letter xiv.

Of late years *-ness* has been much revived, and has furnished some new words, as *indebtedness*. Indeed the form has become a modern favourite, and many a new turn of speech has been made with it. In the bold novelty of some of them we may almost trace a spirit of rebellion against conventionality.

*inwardness.*

Nor Nature fails my walks to bless  
With all her golden inwardness.

James Russell Lowell.

*hopefulness, belieffulness.*

And there is a hopefulness and a belieffulness, so to say, on your side, which is a great compensation.—Arthur Hugh Clough to Ralph W. Emerson, 1853.

*northness.*

Long lines of cackling geese were sailing far overhead, winging their way to some more remote point of northness.—Dr. Hayes, *Open Polar Sea*, ch. xxxv.

As a consequence of its revived popularity, it is now frequently substituted for French or Latin terminations of like significance, and this even in words of Romanesque material, as *effemateness* for *effeminacy*.

322. The above terminations are of immeasurable antiquity, and we are not in a position to say whether they were ever anything more than terminations, whether they ever existed as independent words. But in the instances which follow, *-dom*, *-red*, *-lock*, *-hood*, *-ship*, *-ric*, we know that the terminations were once separate words, and the earliest examples were therefore once in the condition of Compounds, in which the second part was as presentive as the first. But this condition has long ago passed away, and the second part has become a traditional appendage to the first, and its original signification is but faintly if at all discernible.



**323.** The collective or abstract -dom -dôm, German -thum or -tum, is found in all the dialects except the Mœsogothic. It originally meant distinction, dignity, grandeur, and so came to express the great whole of anything. As a separate word it became *doom*, meaning authority and judgment.

Examples:—*Christendom*, *heathendom*, *kingdom*, *martyrdom*, *serfdom*, *sheriffdom*, *thraldom*, *wisdom*. Altered form:—*halidam* or *halidame*.

This form has recovered a new activity of late years, and it is now highly prolific. We meet with such new examples as *beadledom*, *fabledom*, *prigdom*, *Saxondom*, *scoundreldom*, *rascaldom*.

. *Saxondom*.

How much more two nations, which, as I said, are but one nation; knit in a thousand ways by nature and practical intercourse; indivisible brother elements of the same great Saxondom, to which in all honorable ways be long life!—Thomas Carlyle, in *Forster's Life of Dickens*, ch. xx.

*prigdom*.

Well, and so you really think, that my son will come back improved; will drop the livery of prigdom, and talk like other people.—*The Monks of Thelma* (1878) ch. iv.

The value of the formative has altered in the case of *Christendom*. This word is now used to signify the geographical area which is peopled by Christians; but in the early use it meant just what we now mean by *Christianity*, the profession and condition of a Christian man.

It is early days to find the modern sense in Chaucer —

And there to hadde he ryden no man ferre,  
As wel in cristendom as hethenesse. *Prologue*, 49;

and rather belated to find the elder sense in Shakspeare. In the graphic dialogue about the new fashions fresh from France, the lord chamberlain says—

Their cloathes are after such a Pagan cut too't,  
'That sure th'haue worne out christendome.

*Henry VIII*, i. 3. 15.

**324.** Substantives in -red -RÆDEN conditional, Germ. -rath, e.g. Heirath, are, and always were, but few. Of this formation I can only produce two words that are still in current use, *hatred*, *kindred* cynræden<sup>1</sup>.

In the fourteenth century we meet with

*gossipred*.

But the enmity between the 'English by blood' and 'English by birth' still went on, and the former married with the Irish, adopted their language, laws, and dress, and became bound to them also by 'gossipred' and 'fosterage.'—W. Longman, *Edward the Third*, vol. ii. p. 15.

This formation seems to be specially adapted for the expression of human relationships, whether natural, moral, or social. This is the case with the above instances, as well as with others now lost: BROÐORRÆDEN fraternity, GEFERRÆDEN company, HIWRÆDEN family. Besides *neighbourhood* there was also 'neighbourred':

Mon sulðe his elmesse þenne he heo gefeð swulche monne ðe he for some wernen ne mei for neþeburredde.—*Old English Homilies*, p. 137.

*Man sells his alms when he giveth it to such a man as he for very shame cannot warrn off [=decline giving to] by reason of the ties of neighbourhood.*

**325.** -lock, LÂC play, gift, BRÿDLÂC marriage, GÛÐLÂC battle, RÉAFLÂC spoil, SCINLÂC sorcery. The only surviving example is *wedlock*, which at first meant a pledging generally, but now is specialized. The verb lake to play, and the compound lake-fellow play-fellow, still exist locally in Cumberland and Westmoreland.

In Orm the corresponding termination is -leggc from

<sup>1</sup> Of the same root but by a different connection, is -red in *hundred*. M.G. raþyo is number, reckoning, account, reference; raþyon swaswe fimf þusundyos; in number about five thousand, *Jn.* vi. 10; usgif raþyon fauragaggyis þeinis, give an account of thy stewardship, *Lk.* xvi. 2. In Icelandic this word took the habit of being an appendage to Numerals, one of which was hund-rað from which our *hundredth*. Skeat, *v.* hundred.

Denish -leiki, and this is the source of our -*leche* which has been corrupted into -*ledge* in *knowledge*.

But and yf he wolde haue comen hyther, he myght haue ben here, for he had knowlege by the kynges messenger.—William Caxton, *Reynart* (1481), p. 58, ed. Arber.

**326.** -hood HÂD, **32:** German -heit, as *Echt-heit* genuineness, or -keit, as *Eitel-keit* vanity. This word signified office, degree, faculty, quality. The jurisdiction of a bishop was *BISCOPDÔM* and *BISCOPRÎC*, but the sacred function was *BISCOPHÂD*. The verb for ordaining or consecrating was *HADIÂN* which signified the bestowal of HÂD.

Examples:—*boyhood, brotherhood, childhood, falsehood, hardihood, likelihood, livelihood, maidenhood, manhood, sisterhood, widowhood.*

A secondary form is -*hed*, which in *Godhead* is disguised by an unmeet orthography, so that the meaning Godhood is obscured<sup>1</sup>. Both forms are found in Chaucer, as *chapmanhode* (*Man of Lawes Tale*, stanza 2), *goodelyhede* (*Blaunche* 829). In Spenser it is -*hed* or -*hedd*, as in his description of a comet:—

*dreryhedd.*

All as a blazing starre doth farre oncast  
His hearie beames, and flaming lockes dispredd,  
At sight whereof the people stand aghast;  
But the sage wisard telles, as he has redd,  
That it importunes death and dolefull dreryhedd.

*The Faery Queen*, iii. 1. 16.

*bountihed.*

She seemed a woman of great bountihed.

Id. iii. 1. 41.

The word *livelihood* has been assimilated to this class by the influence of such forms as *likelihood*, or by association

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<sup>1</sup> It were a merit, if any had the courage, to write *Godhed*.

with *liveliness* (Skeat). The word was ~~lîflode~~ <sup>lîf</sup> LIF-LÂD leading of life. In the thirteenth and fourteenth centuries it was the commonest word for 'living' in the sense of means or provision of life.

**327. -ship -scipe** from SCEAPAN to shape; German -schaft, as Gesell-schaft society.

Examples:—*authorship, doctorship, fellowship, friendship, lordship, ladyship, ownership, proctorship, trusteeship, workmanship, worship* wurðscipe, i.e. worth-ship.

The Dutch form is -schap, as in landschap (Germ. Land-schaft)—a word which we have borrowed from the Dutch artists, and made into *landscape*.

**328. -ric or -rick -rîc** rule, sway, dominion, jurisdiction; German -reich as König-reich kingdom CYNERÎC. We have but one common noun of this formation, viz. *bishopric*. The proper name *Frederick* (161) is formed with the same word but perhaps in an adjectival sense. Thickly disguised in *drake* ENED + rîc; Germ. enterich.

These substantives in *-dom, -hood, -lôck, -red, -ship*, were originally started as compounds; but the second member has come to be regarded as a mere formative attached to the body of the word with a modifying effect.

At the end of the Saxon list it seems most natural to mention a few words which make their appearance for the first time with the modern English language, and of which the origin is obscure. Such are *boy, girl, pig, dog*. *Piers Plowman* has *boy*, and so has Chaucer—

A slier boy was non in Engelonde.

*Canterbury Tales*, 6904.

*French Forms.*

329. The next forms were those which we obtained from the French in the period when our language was in a state of pupillage. Some of these have acquired a homely, almost a Saxon air, as *bowel*, OF. *boel*, NF. *boyau*; *jewel*, *power*, *tower*.

Not unfrequently the French nouns which came into English had been previously borrowed from the Franks, or some other race of Gothic stock. Thus *guardian*, which occurs in every chief language of Europe, is from O.H.G. *ward*, as in the name EADWEARD. In our form *warden*, we dropped the French initial *g*, but retained the Romanesque termination, Latin *-ianus*, French *-ien*. The French *garden* is radically one with the English *yard*; the French *range* with the English *rank*: and so in many other instances.

Some of our French substantives are hard to classify, through lack of feature in the termination; as *anguish*, *aunt* ante (*amita*), *chief* chef (*caput*), *court*, *dame*, *depôt*, *estate*, *face*, *grace*, *image*, *justice*, *mess* mes (*missum*), *page*, *peace*, *peril*, *place*, *pride*, *ruin*, *rule*, *vial*, *virtue*, *vow* vœu.

The French substantival forms are:—

-y  
 -le  
 -el  
 -er  
 -ery, -ry  
 -our,  
 -son, -sion, -shion, -som  
 -ment  
 -et, ette, -let  
 -age, -enger  
 -or, -our, -er  
 -er, or, -ar  
 -ier, -yer, -er, -eer  
 -ee

-ard  
 -on, -ion, -oon  
 -ine, -in  
 -ure  
 -ice, -ise, -esse  
 -ity, -ty  
 -acy  
 -ain, -aign  
 -and, -end  
 -ade, -ad

In -y (at first spelt -ie), F. -ie, L. -ia:—*alchemy, barony, company, courtesy, envy* (*invidia*), *felony, glory, jealousy, monarchy, policy, philosophy, story* (*historia*), *villany*.

This is a very pervading form, which often adds a finishing tip to other Romanesque formatives, both of French and Latin complexion: as in -ery, -acy, -ency. 331, 350, 356.

It is also an absorbing form, drawing into itself other forms besides the above: thus *jury* *jurée*, and see -ity, 349, -osity, 357.

Many names of countries belong here: *Brittany, Burgundy, Germany, Hungary, Italy, Lombardy, Normandy, Picardy, Saxony, Tartary, Turkey*.

More recent names of the same type keep the Latin form: as *Albania, Armenia, Bavaria, Bulgaria, Dalmatia, Mesopotamia, Prussia, Roumania, Russia, Scandinavia, Slavonia, Wallachia*.

One country has both forms: we have *Araby* in poetry and *Arabia* in prose.

This termination was disyllabic, not only in Latin, and in French (where it still is obscurely so), but also in early English. The French accent being on the *i*, as *compagnie*, it was easy for the -e to evaporate, leaving only the simple sound represented by -y.

In -le, F. -le, -aille, Latin -ela, -alia, -ulus, -ula, -ulum:—*angle*, *battle*, *bible*, *bushel*, *candle* (candela), *cattle*, *couple* (copula), *fable* (fabula), *marble*, *miracle*, *people* *people*, *puzzle* *opposella*, *stable*, *table*, *uncle* *oncle* (avunculus).

Assimilated:—*myrtle*, French *myrte*, Latin *myrtus*.

Almost blending with these, but still distinguishable, are those in

-el an old diminutive, Latin -ellus, Italian -ello, Old French -el, Modern French -eau, fem. -elle:—*bowel*, *bushel*, *chapel*, *cockerel*, *damsel*, *dotterel*, *gravel*, *mackerel*, *morsel*, *pommel*, *satchel* (sacculus), *vessel*. The diminutival power is rather effete, but may still be perceived in some of the instances.

The tendency of these to lose themselves in the former group is seen in *castle* (castellum), *mantle* O. F. mantel, N. F. manteau, It. mantello.

330. The next form is interesting, although it has but a feeble hold on the modern language, and never was much more than a legal technicality.

-er is a French infinitive become substantive. We are familiar with the French infinitive in such a law phrase as 'oyer and terminer'; but the following are become substantives—*attainder*, *cesser*, *demurrer*, *disclaimer*, *misnomer*, *rejoinder*, *remainder*, *surrender*, *tender*, *trover*, *user*, *waiver*.

*cesser*.

I assure you we are all happy to hear of your recovery and *cesser* of pain.—*Memoir of M. D. Hill*, p. 109, Lord Brougham to Matthew Davenport Hill, 1831.

*user*.

Several of the commons proposed to be enclosed are in the neighbourhood of large towns, and one of them, embracing the Lizard Point and Kynance Cove in Cornwall, comprising scenery of unusual beauty. The practical effect of the enclosures would be to prevent that public user of the commons which has hitherto existed, without making anything like an adequate reservation in lieu of it.—August 9, 1870.

*waiver.*

Therefore the British Commissioners regarded them as waived. They recorded the waiver, and informed the Government of it at the time . . . . And because the American Commissioners did not formally present them a second time, he concluded that they were waived, and he telegraphed to his Government of the waiver.—June 6, 1872.

Disguised:—*levée*. The Queen's 'Levée' represents the 'Lever' of Louis XIV, whose getting up and dressing was done in a circle of courtiers.

331. Among the most thoroughly domesticated of the French forms are those in

-ry or -ery, F. -erie, *Jacquerie*, *gendarmerie* (the Germ. -erei is imitated; *Juristere* jurisprudence), *ancestry*, *ancientry*, *battery*, *blazonry*, *bravery*, *brewery*, *cavalry*, *chapelry*, *chemistry*, *cookery*, *deanery*, *fishery*, *finery*, *foppery*, *gentry*, *heraldry*, *hostelry*, *husbandry*, *huswifery* Shaks., *imagery*, *Jewry*, *machinery*, *mockery*, *nunnery*, *nursery*, *pageantry*, *palmistry*, *piggery*, *poetry*, *pottery*, *poultry*, *quackery*, *rookery*, *sorcery*, *spicery*, *swannery*, *trumpery* *tromperie*, *villagery*, *witchery*, *yeomanry*.

*mockeries.*

I think we are not wholly brain,  
Magnetic mockeries.—*In Memoriam*, cxix.

*Shrubbery* is from the old homely word *scrub* in the sense which it bears in 'Wormwood Scrubs,' and in the following quotation:

It [the barony of Farney] was then a wild and almost unenclosed plain, and consisted chiefly of coarse pasturage interspersed with low alder scrub.—W. Steuart Trench, *Realities of Irish Life*, p. 66.

Some of these words, once borrowed from French, are now more English than French. Thus *poëterie* was already for Cotgrave in 1611 'an old word'; that is to say, antiquated in French;—and now it is not a French word at all. It has been superseded by a Greek word *poësie*. The O. F.



word survives only in our *poetry*, which has become a distinctively English word.

Another word peculiarly anglicised is *fairy*. Originally *faerie* enchantment, the collective noun to O. F. *fae*, F. *fée* elf, the word passed through such expressions as *land of faerie* and *queene of faerie*, and before Shakspeare's time the native *elves* had become *fairies*.

For a Greek *-ery* see 364.

**332.** In *-son*, *-sion*, *-shion*, or *-som*, F. *-son*, L. *-tio*, *-tionis*; *-son* representing acc. *-tionem*:—*advowson* (advocationem), *arson*, *benison* (benedictionem), *comparison* (comparationem), *declension*, *fashion* (factionem), *garrison* garnison, *lesson* (lectionem), *malison* (maledictionem), *orison* (orationem), *poison* (potionem), *ransom* (redemptionem), *reason* (rationem), *season* (sationem), *treason* (traditionem), *venison* (venationem).

The form *-sion* must also be placed here, after the French from the Latin *-sionem*; as *mansion*, *passion*, *pension*.

**Foison** is an interesting word of this class. It is now out of use, but it occurs in Chaucer, Spenser, and Shakspeare. It signified abundance, copiousness; and represented **fusi-onem**, acc. of **fusio**, 'profusion.' The modern Italian has the substantive **fusióne**. It is a very frequent word in Froisart, as **grand' foison de gent**, a great multitude of people. The following passage is from a fifteenth-century description of the hospitality of a Vavasour:

Sirs, seide the yonge man, ye be welcome, and ledde hem in to the middill of the Court, and thei a-light of theirre horse, and ther were I-nowe that ledde hem to stable, and yaf hem hey and otes, for the place was well stuffed; and a squyer hem ledde in to a feire halle be the grounde hem for to vn-arme, and the Vavasour and his wif, and his foure sones that he hadde, and his tweyne doughtres dide a-rise, and light vp torches and other lightes ther-ynne, and sette water to the fier, and waissed their visages and their handes, and after hem dried on feire towelfes and white, and then brought eche of hem a mantell, and the

Vavasour made cover the tables, and sette on brede and wyn grete foyson, and venyson and salt flessch grete plente; and the knyghtes sat down and ete and dranke as thei that ther-to haue great nede.—*Merlin*, Early English Text Society, p. 517.

333. In -ment, L. -mentum, as *frumentum* corn, *jumentum* cattle. In the early time this form figured much more largely in French than in English. For example, we have not and never had in English the two Latin words now quoted. But the French have both *froment* and *jument*. We may add, that words of this termination were most numerous with us during the period when the French influence was most dominant, and that since that period many of them have grown obsolete.

Examples :—*accomplishment, advancement, amendment, battlement, cement, chastisement, commandment, deportment, detriment, development, element, enchantment, engagement, firmament, habilitation, improvement, instrument, judgment, moment, ointment, ornament, parlement, pavement, payment, regiment, sacrament, savement, sentiment, tenement, testament, torment, tournament, vestment.*

*sentement* (taste, flavour).

And other Trees there ben also, that beren Wyn of noble sentement.—*Maundevile*, p. 119.

*firmament, compasement.*

For the partie of the Firmament schewethe in o contree, that schewethe not in another contree. And men may well preuen by experience and sotyle compasement of Wytt that . . . men myghte go be schippe alle aboute the world.—*Maundevile*, p. 180.

*intendiment* (understanding, intelligence).

Into the woods thenceforth in haste shee went,  
To seeke for herbes that mote him remedy;  
For shee of herbes had great intendiment.

*The Faery Queene*, iii. 5. 31.

We treat this form quite as our own, and we have anglicised the French *embarras* into *embarrassment*. The revived

interest in our older formatives has brought this also into fresh notice, and in a recent story the heroine has a 'face full of dimplements.'

334. In *-et*. A French diminutive form, masculine, Italian *-etto*:—*bouquet*, *budget*, *cabinet*, *cricket*, *crochet*, *cygnet*, *facet*, *floweret*, *freshet*, *gibbet*, *gobbet*, *hatchet*, *isl-et*, *junket*, *latchet*, *pocket*, *rivul-et*, *signet*, *sippet*, *socket*, *ticket*, *trumpet*, *turret*.

*Lynchet* is a local word of Saxon origin which has taken this French facing. In the neighbourhood of Winchester and elsewhere along the chalk hills, it signifies bank, terrace; and it has been applied to those ledges which have the appearance of raised beaches. It is *HLINC*, frequent in Saxon charters for bank, embankment, and hence the Links of St. Andrews, Malvern Link. In Jennings's Glossary of the West of England, *linch* is defined 'A ledge; a rectangular projection,' and this was frenchified into *lynchet*.

Also *-ette*, Italian *-etta*, the feminine of the above:—*coquette*, *etiquette*, *marionette*, *mignonette*, *palette*, *rosette*, *vignette*, *wagonette*.

We have adopted *etiquette* a second time. Our first reception of it has degenerated into *ticket*, which comes under the form last mentioned.

This diminutival form *-et*, *-ette* was in old French often superimposed upon the effete diminutival *-el*, 329; and hence resulted the composite termination

*-let*:—*armlet*, *bracelet*, *branchlet*, *chaplet*, *cloudlet*, *frontlet*, *gauntlet*, *hamlet*, *kinglet*, *ringlet*, *streamlet*, *troutlet*.

*gauntlet*.

But threw his gauntlet, as a sacred pledge  
His cause in combat the next day to try.

*The Faery Queene*, i. 4. 43.

*cloudlet.*

As eve's first star thro' fleecy cloudlet peeping.

S. T. Coleridge, *First Advent of Love*.

335. In *-age*, a French form from Latin *-aticum*:—*average, baggage, bondage, brigandage, carnage, carriage, cottage, damage, espionage, foliage, herbage, language, lineage, marriage, message, passage, plumage, poundage, tonnage, ullage*, O. F. *eullage, vicarage, village, voyage*.

These words had for the most part an abstract meaning in their origin, and they have often grown more concrete by use. The word *cottage*, as commonly understood, is concrete, but there was an elder and more abstract use, according to which it signified an inferior kind of tenure, a use in which it may be classed with such words as *burgage, soccage*.

For they held their land of the Knight by Cottage as the Knight held his of the King by Knight service.—*Ashmole MS.* 837, art. viii. fol. 162.

A beautiful abstract use of the word *personage*, in the sense of personal appearance, occurs in *The Faery Queene*, iii. 2. 26:—

The Damzell wel did vew his Personage.

*Carriage* now signifies a vehicle for carrying; but in the Bible of 1611 it occurs eight times as the collective for things carried, impedimenta. In *Numbers* iv. 24 it is a marginal reading for 'burdens,' which is in the text. In *Acts* xxi. 15, 'We tooke vp our carriages' is in the Great Bible (1539) 'we toke vp oure burthenes,' and in the Geneva version (1560) 'we trussed vp our fardeles.'

The abstract glides easily into the collective, and this is seen in many of the instances, as *baggage, carnage, foliage, herbage, plumage*. I asked a girl in Standard III (the lesson being Campbell's *Parrot*), what *plumage* meant? She answered, 'A nice lot of feathers, Sir.'

**336.** Next to **-age** we naturally come to **F. -ager**, as in **passager, messenger**. Above, **71**, we find **messenger** in an English letter of the year **1402**. This form has been altered in English to **-enger**, as *passenger, messenger*; where the *n* is intrusive before *g*. A like process gave us the termination **-inger**, as *harbinger herbergeour, porringer, pottinger, wharfinger*. **Wallinger** is the name of a class of labourers in the salt-works at Nantwich; perhaps connected with **WEALLAN** boil. **Muringer** is the title of the officers who are charged with the repairs of the walls at Chester, and it may be seen on a tablet over an archway near the Water Tower.

In the fourteenth century there was a public officer known as the King's **aulneger**, who was a sort of inspector of the measuring of all cloths offered for sale, and his title was derived from the French **aulne** an ell, **aulnage** measuring with the ell-measure.

*Scavenger* is for **scabager**, originally the revenue officer who was charged with the oversight **scabage** (*v* for *w*) of customable goods; in which term we see **F. -age** added to an English word from **SCÉAWIAN** shew<sup>1</sup>.

And here belongs also that great mediæval word *danger*, connected with 'dan' dominus, as in 'Dan Chaucer.' It was used to signify lord's rights, lordship, sway, mastery.

In the *Romaunt of the Rose* 3015 it is a man's name:—

But than a chorle, foul him betide,  
 ● Beside the roses gan him hide,  
 To keepe the roses of that rosere,  
 Of whom the name was DAUNGERE:  
 This chorle was hid there in the greves,  
 Covered with grasse and with leves,

<sup>1</sup> We learn from Colonel Yule, *Glossary of Anglo-Indian Words*, that in the service of the East India Company the title Scavenger survived to as late a date as 1761, in its earlier and more honourable sense.

To spie and take whom that he fond  
Unto that roser put an hond.

**337.** In *-or*, *-our*, *-er*, OF. *eór* (disyllabic) *-or* *-our*, F. *-eur* from the acc. case of L. *-or* *-oris*:—*chanter* chanteór (cantatorem), *clamour*, *emperor* empereór (imperatorem), *governour* gouverneur (gubernatorem), *honour*, *labour*, *traitor* traïtor (traditorem).

Also from *-oir*, L. *-orius*:—*counter* comptoir, *mirror* miroir, *razor* rasoir.

Here belong two words of great sematologic mark; *favour* expression of countenance, and *flavour* originally a yellow or golden hue.

*favour.*

In beauty, that of favour is more than that of colour, and that of decent and gracious motion more than that of favour.—Francis Bacon, *Essay* xliii.

**338.** In *-er*, *-or*, *-ar*, *-ier*, F. *-ier*, L. *-arius*:—*bachelor* bachelier (baccalarius), *butcher*, *carpenter*, *cashier*, *Fletcher*, *gardener*, *garner* gernier = grenier (granarium), *grocer*, *usher* huissier (ostiarus), *vintner*. This French *-ier* is 'perhaps the most productive' of all the French noun-forms (Brachet). It is the prevalent type of word for expressing a man's trade, and in this function it sustained and blended with *-ERE*, **319**. In the Prologue we have four examples in two lines:—

An Haberdasshere and a Carpenter,  
A Webbe, a Dyere, and a Tapycer.

In French this *-ier* was moreover the prevalent type for tree-naming; this has passed into English in one instance, *poplar* peuplier.

**339.** In *-ier*, *-yer*, *-er*, F. *-ière*, the fem. of the above:—*barrier* barrière, *prayer* prière, *river* rivière.

Here we may observe in a series of examples how a variety of original forms run down into *-er*. And there are more

*closure.*

And for his warlike feates renowned is,  
From where the day out of the sea doth spring,  
Untill the closure of the Evening.

*The Faery Queene*, iii. 3. 27.

*disclosure.*

It follows, then, that Man is the great disclosure of design in Nature ; that Man lets out the great secret of the authorship of Nature ; and that Man is the revelation of a God in Nature.—J. B. Mozley, 'The Argument of Design,' *Essays*, ii. 370.

*Bilingual : wafture.*

But with an angry wafture of your hand.

W. Shakspeare, *Julius Caesar*, ii. 1. 246.

**345.** In *-ice* or *-ise* : after two or three Latin terminations, but typically from *-itia*. The Romanesque languages have a double rendering for the Latin *-itia*, the first of these being in Italian *-izia*, in French *-ice* or *-ise*.

Examples :—*avarice*, *covetise* Sp., *cowardice*, *foolhardise* Sp., *justice*, *malice*, *merchandise*, *niggardise* Sp. *F. Q.* iv. 8. 15, *notice*, *queintise* Ch., *riotise* Sp.

*gentrise, covetise.*

Wonder it ys sire emperour that noble gentrise  
That is so noble and eke y fuld with so fyl couetyse.

*Robert of Gloucester*, p. 46.

*franchise.*

We mote, he sayde, be hardy and stalworthe and wyse,  
3ef we wole habbe oure lyf, and hold our franchise.

*Robert of Brunne*, p. 155.

To this class belonged the French word *pentice* or *pentise*, of which the last syllable had been already before Shakspeare's time anglicised into 'house,' making a sort of compound, *pent-house*.

We must admit into this set such words as *edifice*, *prejudice*, *service*, and we cannot make the Latin termination *-itium* a

ground of distinction in English philology, where words are assimilated in form. On the confluence of formatives see 339.

346. In the sixteenth century these words were often written with a *z*, and this was at first a mere imitation of the Italian *-iz a*. At that time the letter *z* was much favoured by fashion, and it made a certain inroad, gaining a good many places, some of which were phonetically due to it. Queen Elizabeth wrote her name with a *z*, and that alone was an influential example. In some cases the fashion disappeared and left no traces behind it; in other cases it became the received orthography. Thus *wizard* superseded *wisard*, which Spenser wrote, as may be seen above, 326.

In *The Faery Queene* we see this fashion well displayed. There are such forms as *bruze*, *uze* (iii. 5. 33), *wize*, *disguize*, *exercize*, *guize* (iii. 6. 23), *Paradize* (iii. 6. 29), *enterprize*, *emprize*, *arize*, *devize* (vi. 1. 5). So we find *covetise* (covetousness) spelt *covetize* (iii. 4. 7), and the substantive which we now write *practice*, written *practize* :—

Ne ought ye want but skil, which practize small  
Wil bring, and shortly make you a mayd Martiall. iii. 3. 53.

347. But there is a further observation to be made concerning this French substantive form. It seems that we must acknowledge it to have introduced one of the most extensive modern innovations. It was apparently the employment of this substantive as a verb that gave us our first verbs in *-ize*, and so ushered the Greek *-ίζειν*. An unfamiliar example of one of these substantives verbally employed may be quoted from the correspondence of Throgmorton and Cecil in 1567 :—

They would not merchandise for the bear's skin before they had caught the bear.—Quoted by J. A. Froude, *History of England*, vol. ix. p. 163.



Indeed, there are instances in which the substantive of this form is no longer known, while the verb is in familiar use. Such\* is the verb *to chastise* (pronounced as if spelt with *z*), of which we have the prior substantive, equivalent to chastity, in Turberville, *Poem to his Loue* (about 1530):—

And sooth it is she liude  
in wiuely bond so well,  
As she from Collatinus wife  
of chastice bore the bell.

The case may be the same with the verbs *to jeopardise*, and *to advertise*. Both of these may have sprung from this substantive form, though I am not prepared with an example of either in its nounal character<sup>1</sup>. At any rate there is evidence in Shakspeare's pronunciation that the verb *to advertise* was not formed from the Greek *-ize*. Everywhere in Shakspeare this verb sounds as 'advértice,' and never as now 'advertíze':—

Aduertysing, and holy to your businesse.

*Measure for Measure*, v. 1. 381.

Please it your Grace to be aduertised.

<sup>2</sup> *Henry VI*, iv. 9. 22.

For by my Scouts, I was aduertised.

<sup>3</sup> *Henry VI*, ii. 1. 116.

I haue aduertis'd him by secret meanes.

<sup>3</sup> *Henry VI*, iv. 5. 9.

We are aduertis'd by our louing friends.

<sup>3</sup> *Henry VI*, v. 3. 18.

As I by friends am well aduertised.

*Richard III*, iv. 4. 501.

Wherein he might the King his Lord aduertise.

*Henry VIII*, ii. 4. 178.

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\*Both Professor Skeat and Dr. Murray derive the termination of *advertise* from that ~~is~~ *-ise* which appears in certain parts of the conjugation of the French verbs in *-ir*; as *advertisse*, *advertissant*. They may be right, and yet my view may not be wholly wrong; mixed motives operate in language as in life: either view sustains the French outset of our verbs in *-ize* which was asserted in the previous chapter (ed. 4, 1886).

In one instance the First Folio has it with a *z*, but it makes no difference :

I was aduertiz'd, their Great generall slept.

*Troilus and Cressida*, ii. 3. 211.

We have still several substantives of the *-ice* type, as *cowardice*, *justice*, *malice*, *notice*; but I cannot call to mind more than one verb in which this primitive form is retained, and that is the verb *to notice*. Where *-ment* has been added to *-ise*, the *-ise* or even *-ize* has kept its first sound, as in *advertisement*, *aggrandizement*, *chastisement*.

**348.** In *-esse* or *-ess*:—the second Romanesque rendering of the Latin *-itia* is, in Italian *-ezza*, in French *-esse*. So that this form *-esse* *-ess* is a collateral form to *-ice*. And the French language has *justice* and *justesse* with differing shades of sense. Examples:—*duresse* Sp., *finesse*, *largess*, *prowess*.

Altered:—*riches* *richesse*<sup>1</sup>.

Assimilated:—*burgess* *bourgeois* (*burgensis*), *buttress* *bouterets* (Skeat Supp.).

The form *-ess*, as derived from L. *-issa*, and expressive of the feminine gender, will be found below, **384**.

**349.** In the French reign must be included also the forms in *-ity* and *-ty*.

In *-ity*, after the French *-ité*, where the accent indicates the merging of two syllables, L. *-itatem*, Italian *-ità*; as L. *caritatem*, It. *carità*, F. *charité*, English *charity*.

Examples:—*alacrity*, *antiquity*, *benignity*, *civility*, *city* (*civitatem*), *dexterity*, *equality*, *fidelity*, *gratuity*, *humanity*, *integrity*,

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<sup>1</sup> In grammatical conception this word has passed from a singular to a plural without a singular. This was one of the effects of centuries of Latin schooling. The word *richesse* having been constantly used to render *opes* or *divitiae*, which are plural forms, and being itself so nearly like an English plural, has thus come to be so conceived of, and written accordingly.

*joviality, legibility, majority, nativity, obscurity, pity pietatem, posterity, quality, rapidity, sincerity, timidity, urbanity, velocity.*

*civility, equity, humanity, morality, security.*

The morality of our earthly life, is a morality which is in direct subservience to our earthly accommodation; and seeing that equity, and humanity, and civility, are in such visible and immediate connection with all the security and all the enjoyment which they spread around them, it is not to be wondered at, that they should throw over the character of him by whom they are exhibited, the lustre of a grateful and a superior estimation.—Thomas Chalmers, Sermon V. (1819).

And *-ty*, a more venerable form of the same, historically associated with the legal and political ideas of that second stage of our national life when French was the language of administration.

Examples:—*admiralty, casually, certainty, fealty, loyalty, mayoralty, nicety, nobility, novelty, penalty, personalty, realty, royalty, sovereignty, spirituality, surely, temporality.*

*Mayor-alty* and *shriev-alty*, take *-alty* for their suffix, and so group with *admiralty, royalty, &c.*

And here we may observe by how slight a formal variation great distinctions are sometimes expressed. Whereas *person-alty* signifies personal property, chattels, *personality* signifies the possession of conscious life: whereas *realty* signifies real property, as land or houses, *reality* signifies the objective existence of things. The one is after an earlier, the other after a more modern French form<sup>1</sup>.

This termination is equivalent to the Saxon *-ness*, and a compromise is found to have taken place between *-ity*

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<sup>1</sup> The reader who wishes to know more about the derival of French from Latin should use the *Historical Grammar of the French Tongue*, by Auguste Brachet, an admirable manual, which has been rendered accessible to English readers through Mr. Kitchen's Translation. This book supplies the needful information for tracing the forms intelligently from the Latin through the French, to the threshold of their entrance into the English language.

and *-ness* in the case of *ingenuity*, which having two functions, a moral and an intellectual, has been confined to the intellectual sphere by the creation of a new word of Saxon type, *ingenuousness*, which now designates the moral quality.

For the first, he would say, such instruments must be void of all ingenuity and common honesty before they could be of use; and afterwards they could never be fit to be credited.—Clarendon, *History of the Rebellion*, vi. 226.

350. As also those in *-acy* by English addition of *-y* to F. *-ace* from L. *-acia* and M. L. *-atia*; as *abbacy*, *accuracy*, *advocacy*, *aristocracy*, *celibacy*, *confederacy*, *conspiracy*, *contumacy*, *degeneracy*, *delicacy*, *diplomacy*, *efficacy*, *episcopacy*, *fallacy*, *inadequacy*, *intimacy*, *inveteracy*, *legacy*, *legitimacy*, *lunacy*, *obduracy*, *papacy*, *primacy*, *privacy*, *supremacy*.

*advocacy*.

Mr. Hill's evidence before the Committee reveals, incidentally, his opinion that advocacy on both sides is the best method of arriving at the truth.—*Memoir of Matthew Davenport Hill* (1878), p. 123.

If any one wishes to see a good example of the confluence of various ancient formatives into one modern formative, let him study the article *-acy* in the *New English Dictionary*.

And those in *-ain*, *-aign*, *-aigne*, *-eign*, *-en* from F. *-aine*, *-aigne* (modern *-agne*, *-ein*), L. *-anus*, *-inius*, *-aneus*, as *campaign*, *domain*, *citizen* 130, *Cockaigne*, *denizen*, *fountain*, *mountain*, *sovereign*, *villain* 402.

351. For substantives in *-ant*, see below, 405.

Nor may we leave without recognition those French substantives which we have adopted without any sort of written modification, as *amateur*, *connoisseur*, *rendezvous*, *reservoir*.

In *-and*, *-end*, derived through French from a substantival derivative of the Latin participle in *-dus*; *prebend* prebende (*præbenda*), *reprimand* reprimande (*reprimenda*).

**352.** Here we may insert those substantives which have come to us through the French, from the southern Romance languages, Provençal or Spanish.

In *-ade*, *-ad*, which represent the termination *-atus* of the Latin participle mostly in fem. *-ata*—*ambuscade*, *balustrade*, *barricade*, *brigade*, *cannonade*, *cascade*, *cavalcade*, *comrade*, *crusade*, *esplanade*, *fusillade*, *lemonade*, *marmalade*, *masquerade*, *palisade*, *parade*, *promenade*, *rodomontade*, *serenade*, *tirade*.

Shortened by wear are the oldest of these, which came in from the Provençal; *balad*, *salad*.

The genuine Spanish form, masc. *-ado*, fem. *-ada*, is preserved in *Armada*, *bravado*, *desperado*, *gambado*, *tornado*.

This Romance termination is seen on an English base in *stockade*; towards which the sound of French *estocade* (Ital. *stoccata*) a thrust in fencing, may (as Prof. Skeat says) have been suggestive.

**353.** Round by the Spanish peninsula have also come to us most of those English (or rather European) nouns which are derived from Arabic (or Persian):—*admiral*, *alchemy*, *alcohol*, *alcove*, *alembic*, *algebra*, *alkali*, *almanac*, *amber*, *arsenal*, *azimuth*, *caravan* Pers., *cipher*, *elixir* Pers., *harem*, *magazine*, *nadir*, *orange*, *saffron*, *sherbet*, *simoon*, *zenith*, *zero*.

To these we must add a word, once celebrated, now obsolete, *algorism*, popularly *augrim*; scholastically *algorithm*, as if from Greek *ἀριθμος*. This Arabic word was the term from the thirteenth century to denote calculation by nine figures and zero, and it is derived from the surname of an Arab mathematician. (*New Eng. Dict.*)

I shall reken it syxe times by aulgorisme, or you can caste it ones by counters.—John Palsgrave, *French Grammar*, 1530.

Nor may we overlook the Italian words that are gradually winning their way into the list of English substantives. They are almost all in a direct or indirect sense derived

from the artistic terminology of Italian poetry, or music, or painting, or architecture. Such are *campanile, canto, cantata, corridor, cupola, dilettante, extravaganza, finale, forte, fresco, opera, oratorio, orchestra, piano, sonata, stanza, stiletto, studio, trombone, virtuoso, violoncello, vista, volcano*.

A certain congruity determines this as the place for recording our Anglo-Indian nouns. These are words from eastern languages, especially Persian, Arabic, Hindustani, and Hindi; but between us and the native forms has intervened a European influence, namely, that of the Portuguese, that people having first led the way into Indian waters. Sometimes this Romanesque speech appears with a modifying effect and especially with its characteristic nasalization. One of these, *palanquin*, has found entrance into the Revised Bible of 1885: 'King Solomon made himself a palanquin of the wood of Lebanon.'—Song of Songs, iii. 9. Sometimes a word comes home to us from India, charged high with Indian associations and an oriental repute, and all the while it is pure Latin. Such is *caste*, from *casta* race, pedigree, a word used by the Portuguese with reference to the breeding of cattle, which was easily transferred to races of men. This *casta* is a substantive made out of the Latin adjective *castus* pure.

Other Anglo-Indian nouns are: from Persian—*bazaar, curry, durbar, pagoda, sepoy, shawl, verandah*; from Arabic—*cotton, mufti, monsoon, nabob, sherbet, sofa*; from Indian languages—*bamboo, bungalow, calico, cashmere, cheroot, coolie, cowry, gong, palanquin, shampoo, tiffin, toddy*.

354. The effect of the French pre-occupation of our language was not limited to the period of its reign. It also imparted a tinge to the subsequent period of classic domination. The Latin words that were next admitted into English became subject to those French forms which were

already familiar among us; and so much so, that it is rather arbitrary work to pretend to draw the line of division.

### *Latin Substantival Forms.*

355. The Latin substantival forms are—

-ance, -ancy  
-ence, -ency  
-osity  
-ion, -tion, -ation, -ition  
-or (-our)  
-al  
\*-ate  
-tude  
-ite

In -ance and -ancy, from the Latin -antia; as *circumstance*, *constancy*, *forbearance*, *importance*, *substance*. The words *acquaintance*, *cognisance*, *complaisance*, *pleasance*, *remembrance*, *obeisance*, *semblance*, *vengeance*, and many others of this form, are rather French than Latin.

*cognisance.*

The honourable member ought himself to be aware that in this house we have no cognisance of what passes in debate in the other house.—House of Commons, July 21, 1869.

356. In -ence and -ency, from the Latin -entia.

Examples:—*affluence*, *beneficence*, *benevolence*, *circumference*, *competence*, *confidence*, *conscience*, *consequence*, *deference*, *difference*, *diffidence*, *effervescence*, *eminence*, *evidence*, *exigence*, *experience*, *influence*, *licence*, *magnificence*, *munificence*, *negligence*, *opulence*, *preference*, *pubescence*, *reference*, *reticence*, *science*, *sequence*.

Here again we meet with that confluence of forms which we have already noticed; and we are obliged to admit into

this set some examples which are of a different origin, being either from Latin nouns in *-ensio*, or from Latin participles in *-ensus*. Such are *defence*, *expence* (obsolete), *offence*, *pretence*. With these may be mentioned a few which have not succumbed to this assimilation, as *incense*, *sense*, *suspense*, and one which has recovered its original classical consonant, namely *expense*. Our spelling in this, as in many other instances, is a tradition from the French fashion of the fifteenth or sixteenth century. Cotgrave, in 1611, recognises *offence*, but gives the palm to *offense*, which has continued to the present day as the correct orthography in French.

In *-ancy*, *-ency*, forms peculiarly English:—*constituency*, *dependency*, *sufficiency*, *vagrancy*. *Clemency* is in French *clémence*, and *constancy* *constance*. The peculiarity arises from our surpassing the French themselves in our attachment to the ending *-ie*, now become *y*, of whose various suffixment mention has been made above, 329.

The two forms *-ency* and *-ence* are liable to clash in their plurals. It is questioned which is right, *excellences* or *excellencies*. Each has its place; the former in the sense of abstract quality, the latter in titular distinction. In old writers *excellency* is the prevalent form, and *excellence* is a mere duplicate variety, without a distinct sense. More recently, *excellence* has become dominant in the singular number, if not in the plural. In fact the termination *-ency* is gradually yielding to *-ence*, and as we look back into our elder literature, we frequently meet with *-ency* where *-ence* is now usual. Thus

*superintendency.*

Her admonition was vain, the greater number declared against any other direction, and doubted not but by her superintendency they should climb with safety up the Mountain of Existence.—Samuel Johnson, *The Vision of Theodore*.



357. In *-osity*; as *animosity*, *curiosity*, *impetuosity*, *pomp-osity*, *scrupulosity*.

The forms in *-ity* and *-ty* have been ranked under French products, 349, but *-osity* came of Latin studies. Its boisterous youth was in the seventeenth century, when several examples were launched into currency, and soon stranded. Such were *fabulosity*, *mulierosity*, *populosity*, *speciosity*.

So great a glory as all the speciosities of the world could not equalize.—Henry More, *On Godliness*, iv. 12. § 4.

358. In *-ion*, *-tion*, *-ation*, *-ition*, from *-io*, *-atio*, *-itio*, genitive *-ionis*; as *accusation*, *action*, *altercation*, *compassion*, *conflagration*, *congratulation*, *contrition*, *coronation*, *decoration*, *description*, *emulation*, *humiliation*, *imagination*, *investigation*, *occupation*, *procrastination*, *region*, *relation*, *reputation*, *situation*, *satisfaction*, *transaction*. A very prolific formative, whose sonorousness ministers a certain flattery to the ear.

*salutation.*

We behold men, to whom are awarded, by the universal voice, all the honours of a proud and unsullied excellence—and their walk in the world is dignified by the reverence of many salutations—and as we hear of their truth and their uprightness, and their princely liberalities, &c.—Thomas Chalmers, *Sermon V.* (1819).

This abstract form is capable of a thundering eloquence. When a new ship of war of an advanced and formidable type was announced to the world by the name of 'The Devastation,' the new cast of name was an apt exponent of the weight of metal by which the terrors of marine warfare had been enhanced.

This pattern is multiplied with great facility, as witness the off-hand words *savation*, *starvation*.

When Mr. H. Dundas used the word *starvation* in the House of Commons, it was received with a roar of derision as a north-country barbarism.—J. B. Heard, *The Tripartite Nature of Man*, p. 83, note.

A gardener once desiring to have his work admired—he had been moving some of the raspberry-canes, to make the rows more regular—‘There, sir,’ cried he, ‘that’s what I call row-tation now!’ The huge multiplication of these words has entailed a corresponding waste by obsolescence. Among Dr. Trench’s examples are *coaxation*, *conculcation*, *dehonestation*, *delinition*, *excarnification*, *quadripartition*, *sub-sannation*<sup>1</sup>. Jeremy Taylor uses *luxation* (properly the dislocation of a joint) to signify the disturbing, disjoining, disconcerting, shocking, of the understanding:—

An honest error is better than a hypocritical profession of truth, or a violent luxation of the understanding.—*Liberty of Prophesying*, ix. 2.

It is a thing to be observed, that in the prime of their vigour forms often overpass the area which they are permanently to occupy. Under each form we might collect a number of words that have perished, not from age and decay, but just because they were started rather in obedience to a strong formative impulse of the moment, than from any occasion the language had for their services.

Upon the basis of *-ise*, *-ize* we get the form in *-isation*, *-ization*;—*characterisation*, *civilization*, *colonization*, *fertilization*, *modernization*, *organization*, *solemnization* (Com. Prayer).

#### *characterisation.*

Of Sir George Bowyer, William Sewell, Sir Gilbert Scott, and a score beside, Mr. Mozley remembers something always worth telling, not as good stories, but as characterisation.—Mark Pattison, *Academy*, July 1, 1882.

359. In *-our*; as *ardour*, *colour*, *fervour*, *governour*, *honour*, *valour*.

In these words, derived at secondhand from the Latin in *-or*, *-ator*, *-itor*, as *fervor*, *ardor*, *gubernator*, the *u* is a trace of the French medium.

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<sup>1</sup> “On some Deficiencies in our English Dictionaries (1857).”

A disposition has manifested itself, chiefly in American literature, to drop this French *u*. The general rule holds good through this whole series of nouns from the Latin, that, what we call 'anglicizing' them is the reducing of them to a set of forms which we borrowed originally from French. And thus the French influence still accompanies us, even through the course of our latinizing epoch.

Latin scholarship was, however, continually nibbling away at these monuments of the French reign. The forms of many of our Romanesque nouns were too permanently fixed to be shaken; but wherever the classical scholar could make an English word look more like Latin, he was fain to do it. Nobody now writes *tenour* or *creditour* as in the Bible of 1611: and *governour* is less usual than *governor*.

**360.** In *-al*. This form, which is derived from the Latin adjectival formative *-alis*, *-ale*, has attached itself not only to Latin or French words, as *acquittal*, *avowal*, *criminal*, *dismissal*, *disposal*, *espousal*, *perusal*, *proposal*, *recital*, *refusal*, *rehearsal*, *rental*, *reversal*, *revival*, *survival*, *victual*, but also to English words, as in *betrothal*, *uprootal*, and the geological term *upheaval*.

A great word of the day is *survival*:

Dr. Carpenter did not agree with him that natural selection was a *vera causa*. The true cause lay in those developmental forces which gave origin to advances of type and varieties of form. 'Natural selection by producing the survival of the fittest did nothing but limit and direct the operation of this cause.—*The Guardian*, August 28, 1872.

The plural forms *nuptials*, *espousals*, are grammatically imitative of the Latin *nuptiæ*, *sponsalia*.

A word which does not belong here, but which has assumed the guise of this set, is *bridal*, from the Saxon BRÏÐ bride, and EALO ale; so that it really meant the ale or festivity of the bride. Other compounds on this model, *arval* succession feast, *church-ale*, *scot-ale*, are now obsolete."

Another word, which has an equally deceptive appearance of being formed with the Latin *-al* is *burial*. It is pure English from the first letter to the last. The Saxon form is *BYRIGELS*, plural *BYRIGELSAS*.

**361.** In *-ate*, from the Latin *-atus*, passive participle or substantive:—*associate*, *candidate*, *consulate*, *curate*, *delegate*, *doctorate*, *episcopate*, *estimate*, *opiate*, *magistrate*, *magnate*, *postulate*, *potentate*, *probate*, *syndicate*, *tribunate*.

*apostolate*.

The profession of medicine is, or should be, an apostolate of reverence; for its field of action is the human body; and in no other school may reverence be learned more surely than here.—H. P. Liddon, *Sermon before International Medical Congress*, 1881, p. 13.

*MacMahonate*.

I was told this during the MacMahonate.—*The Daily News*, 3 January, 1885, 'Paris Article.'

In the language of chemistry this form has a fixed and definite area assigned to it, and one which harmonizes with its original character as a passive participle:—*acetate*, *carbonate*, *chlorate*, *muriate*, *sulphate*.

*nitrate*.

*Nitric* acid forms salts called *nitrates*, whilst *nitrous* acid gives rise to *nitrites*; this is an example of a general rule adopted in chemical nomenclature, that if the specific name of an acid or hydrogen salt end in 'ous,' the names of the corresponding metallic salts end in 'ite,' whilst acids whose names end in 'ic' form salts ending in 'ate.'—Henry E. Roscoe, *Elementary Chemistry*, p. 74.

**362.** In *-tude*, from Latin *-tudo*, *-tudinis*:—*altitude*, *beatitude*, *certitude*, *decrepitude*, *disquietude*, *exactitude*, *fortitude*, *gratitude*, *habitude*, *latitude*, *longitude*, *magnitude*, *multitude*, *solicitude*, *solitude*, *turpitude*, *vicissitude*.

*habitude*.

... and many *habitudes* of life, not given by nature, but which nature directs us to acquire.—Joseph Butler, *Analogy*, i. v. 2 (1736).

**363.** In *-ite*. We received this form through the Latin; but it is Greek by origin. It was of European celebrity in the middle ages as a class word, especially for sects and opinions, as *Monothelites*, *Marcionites*, *Monophysites*. The odium which now attaches to this form cannot have been felt in the sixteenth century, or our Bible would not shew it so generally as it does, not only in such cases as *Canaanite*, *Perizzite*, *Hivite*, and *Jebusite*, but also in *Levite*, *Ephrathite*, *Bethlehemite*, *Israelite*. But in the seventeenth century, we find the ecclesiastical historian Jeremy Collier using the term *Wicliffists*, as if with purpose to avoid writing *Wicliffite*, which was the usual form. And thus in our own time the alumni of Winchester are not indifferent about being called *Wykehamites* instead of *Wykehamists*.

*Jacobite, Williamite.*

Already, in the short space of six months, he had been several times a *Jacobite*, and several times a *Williamite*. Both *Jacobites* and *Williamites* regarded him with contempt and distrust.—T. B. Macaulay, *History*, 1689, c. xiii.

*Unaltered Latin substantives.*

A considerable number have been adopted as substantives in their original and unaltered state:—*abacus*, *acumen*, *album*, *alumnus*, *animus*, *apex*, *apparatus*, *arbiter*, *arcana*, *area*, *arena*, *catena*, *census*, *circus*, *compendium*, *consensus*, *curator*, *deficit*, *detritus*, *equilibrium*, *eulogium*, *farrago*, *focus*, *formula*, *fungus*, *genius*, *genus*, *gravamen*, *herbarium*, *index*, *interest*, *item*, *maximum*, *medium*, *memento*, *memorandum*, *minimum*, *minister*, *minutiae*, *modicum*, *momentum*, *odium*, *omen*, *onus*, *orator*, *pabulum*, *pastor*, *prospectus*, *radius*, *regimen*, *requiem*, *residuum*, *sanatorium*, *senator*, *sinus*, *species*, *specimen*, *sponsor*, *squalor*, *status*, *stimulus*, *stratum*, *tedium*, *terminus*, *tiro*, *ultimatum*, *vertex*, *virus*, *vortex*.

*medium.*

Madame de Staël said, and the general remark is true, 'The English mind is in the middle between the German and the French, and is a medium of communication between them.'—H. C. Robinson, *Diary*, vol. i. p. 175.

*Denuded Specimens.*

Some Latin words are denuded of their inflections and stand forth with a Saxon-like simplicity; as *adit* aditus, *class* classis, *creed* credo, *deposit* depositum, *exit* exitus, *herb* herba, *orb* orbis, *plant* planta, *plaudit* plaudite (imperative verb), *tact* tactus, *text* textus, *unguent* unguentum, *vest* vestis, *victim* victima. Clarendon has *classis* still in its unaltered Latin form. But though some of these are recent, the group consists chiefly of Latin words that have been much worn and therefore old in the service of the English language, and their natural place is at the head of the Latin section. There they would have been ranged, but that the unbroken continuity between French and Latin forms denied an opening in that place.

*Greek Substantival Forms.*

364. The Greek substantival terminations are :—

-ade, -ad

-y, -logy

-ery

-ism

-ist

-asm

-ast

-ysm

-ics

-em, -m

-oid

Some Greek words we have denuded of formative ending, as *abyss*, *atom*, *epoch*, *idol*, *idyl*, *meteor*, *myth*, *nymph*, *ocean*, *period*, *system*. Here belongs the important word *method*, which has played a part in our language.

I would advise you as much as possible to throw your business into a certain method, by which means you will learn to improve every precious moment, and find an unspeakable facility in the performance of your respective duties.—Letter from his Mother to Samuel Wesley at Westminster (1709).

In *-ad*, *-άδα* (nom. *-άς*), and *-ade* (final *-e* French):—*decade*, *Dryad*, *monad*, *myriad*, *Naiad*, *Olympiad*, *Pleiad*, *triad*, *Troad*. Of this form is the name of the chief epic, the *Iliad*: whence other names of poems, *Lusiad*, *Dunciad*. Closely allied are those in *-id* from nom. *-is*, acc. *-ίδα*:—*Nereid*, *orchid*; and after this pattern the name of the chief Latin epic *Æneid*, and then *Thebaid*.

Forms in *-y* from Greek words in *-ia* and *-εια*; as *academy*, *agony*, *apostasy*, *astronomy*, *geometry*, *irony*, *panoply*, *pharmacy*, *rhapsody*, *synonymy*, *tyranny*.

*irony* εἰρωνεία.

There was no mockery in Miss Austen's irony. However heartily we laugh at her pictures of human imbecility, we are never tempted to think that contempt or disgust for human nature suggested the satire.

*threnody* θρηνηδία.

We crave not a memorial stone  
For those who fell at Marathon:  
Their fame with every breeze is blent,  
The mountains are their monument,  
And the low plaining of the sea  
Their everlasting threnody.

*The Three Fountains* (1869), p. 100.

Those in *-logy* *-λογία* belong here:—*anthology*, *astrology*, *biology*, *chronology*, *craniology*, *eschatology*, *geology*, *histology*, *ichthyology*, *morphology*, *neology*, *ontology*, *ornithology*, *osteology*, *teleology*, *theology* θεολογία

A few in -ery from -ήριον; as *baptistery* βαπτιστήριον, *cemetery* κοιμητήριον, *psallery* ψαλτήριον. The French -ery, 331.

365. In -ism from the Greek -ισμός; as *archaism*, *absolutism*, *atheism*, *catechism*, *criticism*, *Darwinism*, *eclecticism*, *egotism*, *formalism*, *fanaticism*, *idolism* M., *individualism*, *literalism* M., *materialism*, *modernism*, *organism*, *plagiarism*, *polytheism*, *propagandism*, *scepticism*, *schism*, *truism*, *ventriloquism*.

This, the most luxuriant of our Greek forms, began to push itself in Elizabeth's time, but it was yet a new toy in the seventeenth century. In the correspondence between Strafford and Laud there is a to-and-fro imputation of 'Johnnisms': Strafford belonging to St. John's College, Cambridge; Laud to St. John's at Oxford.

What means this Johnnism of yours,—till the rights of the pastors be a little more settled? Well, I see the errors of your breeding will stick by you; pastors and elders and all will come in if I let you alone.—Quoted by J. B. Mozley, *Essays*, 'Lord Strafford.'

#### *ventriloquism.*

Coleridge praised 'Wallenstein,' but censured Schiller for a sort of ventriloquism in poetry. By-the-by, a happy term to express that common fault of throwing the sentiments and feelings of the writer into the bodies of other persons, the characters of the poem.—Henry Crabb Robinson, *Diary*, &c., vol. i. p. 396.

#### *truism.*

But, gentlemen, a truism is often thrust forward to cover the advance of a fallacy.—Matthew Davenport Hill, *Charge to the Grand Jury*, 1860.

#### *scepticism.*

Scepticism, to be worth anything, should be the thoroughly trained habit of looking deeply into *all* sides of the question, and not merely at the outside of one or two.—Sir Edward Strachey, *The Spectator*, Dec. 30, 1871.

How readily new words are builded on this model may be seen from the following:—

I'll send it over to you; and there are some other books that *you* may like to see—pamphlets about Antinomianism and Evangelicalism,



whatever they may be. I can't think what the fellow means by sending such things to me. I've written to him, to desire that from henceforth he will send me no book or pamphlet on anything that ends in *ism*.—*Adam Bede*, c. 5.

The three schools of geological speculation which I have termed *Catastrophism*, *Uniformitarianism*, and *Evolutionism*, are commonly supposed to be antagonistic to one another.—*Address of the President of the Geological Society* (Prof. Huxley), 1869.

There is an impression, which is not worthy to be called a conviction, but which holds the place of one, that the indifferentism, scepticism, materialism, and pantheism, which for the moment are so fashionable, afford, among them, an effectual defence against Vaticanism.—W. E. Gladstone to Emile De Laveleye, 1875.

The form *wilticism* seems to imply that *-icism* has been accepted as the formative, perhaps after the pattern of *Catholicism*, *ostracism*, *Stoicism*. Ben Jonson has *citycism* :—

. . . inform'd, reform'd, and transform'd, from his original citycism ;  
. . . *Cynthia's Revels*, Act v. Sc. 4 (ed. 1756).

**366.** In *-ist* *-ιστής* :—*alarmist*, *capitalist*, *casuist*, *chemist*, *dogmatist*, *egotist*, *fatalist*, *idolist* M., *methodist*, *ministerialist*, *novelist*, *oculist*, *optimist*, *panegyrist*, *pessimist*, *physicist*, *publicist*, *ritualist*, *satirist*, *sophist* σοφιστής, *Wykehamist*.

*atheist*, *pantheist*, *polytheist*.

The whole world seems to give the lie to the great truth of the being of a God ; and of that great truth my whole being is full : so that were it not for the voice speaking so clearly in my conscience and my heart, I should be an atheist, pantheist, or polytheist when I looked into the world.—J. H. Newman, *Apologia*.

*Calvinist*, *Salvationist*.

In Switzerland there are especial grounds for resentment at the presence of Salvationists. To a Swiss Calvinist of the old orthodox type the presumption of Salvationists in teaching him his religious duties must appear as insolent as the admonitions of the early Quakers to New England Puritans.—*The Times*, Sept. 3, 1884.

In these two groups, *-ist* is the concrete to *-ism* the abstract ; but before the adoption of *-ism*, an abstract correlative for *-ist* was made with the French *-ery* (331) ; as *casuistry*, *chemistry*, *palmistry*, *Ramistry* Hooker i. 6. margin.

**367.** But fond as we appear to be of the Greek verbs in *-ize* and the Greek nouns in *-ism, -ist*, we have drawn very little from a Greek form that lies close beside these. There are Greek verbs in *-aze* and corresponding substantives in *-asm, -ast*, which have been almost neglected by us. We have, however, a few Englished.

In *-asm*, as *chasm, enthusiasm, iconoclasm, pleonasm, protoplasm, sarcasm, spasm*.

*enthusiasm.*

Wahabeeism was the last wave of Mahomedan enthusiasm.—C. E. Trevelyan, *The Times*, Nov. 14, 1871.

And *-ast*, as *enthusiast, iconoclast, periphrast, protoplast* (the first created man).

To me it appears to be most reasonable, that the circumference of our protoplast's senses should be the same with that of nature's activity: unless we will derogate from his perfections, and so reflect a disparagement on him that made us.—Joseph Glanvil, *The Vanity of Dogmatizing*, 1661.

In *-ysm* (*-υσμός*):—*paroxysm*.

**368.** In *-ics*, a plural collective after the Greek *-ικά*, in which the last letter *-a* being the sign of plurality has been translated into the English *-s*.

Examples:—*acoustics, aesthetics, athletics, calisthenics, ethics, gymnastics, hermeneutics, mathematics, mechanics, metaphysics, mnemonics, numismatics, optics, pneumatics, poetics, polemics, politics, statistics*.

Here we may observe that the traces of French influence, though now sparse and rare, have not yet disappeared. In this set we have judged for ourselves what and how to borrow from the Greek, and we have reduced it to English form unled by French. In French the plural *politiques* means politicians, while 'politics' is expressed in the singular, *la politique*. We have however an elder group in which we

have retained this French singular, as *arithmetic, logic, magic, music, rhetoric*<sup>1</sup>.

In -em or -m, from Greek -ημα, for a few weighty substantives originating in a passive idea:—*diadem, emblem, problem, stratagem, system, theorem*.

In -oid -οειδής, meaning 'like,' from εἶδος, shape, figure, appearance, as *spheroid* sphere-like; adjectival substantives:—*aneroid, cycloid, rhomboid*.

369. A considerable number of Greek words have been adopted in their original or latinized forms. Such are *acme, ægis, ambrosia, analysis, anathema, antithesis, asthma, basis, bathos, canon, catastrophe, chaos, character, chorus, climax, cosmos, crisis, criterion, diagnosis, dilemma, dogma, drama, echo, eirenicon, encomium, enigma, epitome, exegesis, exodus, horizon, hypothesis, metropolis, nectar, nemesis, oasis, paralysis, parenthesis, pathos, phenomenon, sphinx, stigma, synopsis, synthesis*.

### *Curtailed and Familiar Substantives.*

370. Next, we will notice a group of nouns of a peculiarly national stamp. They are easy and familiar expressions formed by a curtailment of longer words, and are often monosyllabic. It is generally but not always the first part that has been retained. Thus for speculation *spec*, omnibus *bus*, cabriolet *cab*, incognito *incog*, distress *stress*, composition *compo*, photograph *photo*. The curt expression

<sup>1</sup> There is a tendency in some writers to bring back the singular form in -ic: influenced it may be partly by the Greek phrase ἡ ἠθικὴ, γυμναστικὴ, ὁψοποιοῦντικὴ; but more by the German die Ethik, die Aesthetik. 'Cleanthes, a Stoic, subdivided the three divisions and made six: Dialectic and Rhetoric, comprised in Logic; Ethic and Politic; Physic and Theology.' Long's *M. Aurelius Antoninus*, 2nd ed. p. 30. Mr. Matthew Arnold has criticized this tendency in his *Essays in Criticism*, 3rd ed. p. 409.

of *tick* for credit is as old as the seventeenth century, when taking things to be put into a bill was called 'on ticket.' John Oldham (1683) has—

Reduced to want, he in due time felt sick,  
Was fain to die, and be interred on tick.

If it appear below the dignity of philology to notice such half-recognised slang, let it be remembered that this science is quite as much concerned with first efforts, of however uncouth an aspect, as it is with those mature forms which enjoy the most complete literary sanction. The words which one generation calls slang, are not unfrequently the sober and decorous terms of that which succeeds. The curt *bus* has made for itself a very tolerable position, and *cab* is absolutely established. The curt form of *gent* as a convenient abbreviation of 'gentleman,' had once made considerable way, but its career was blighted in a court of justice. It is about twenty years ago<sup>1</sup> that two young men, being brought before a London magistrate, described themselves as 'gents.' The magistrate said he considered that description little better than 'blackguard.' The abbreviate form was never able to recover that shock.

A more successful abbreviation is the title *Miss*, a contraction of Mistress which has won its way (not without checks) to an honoured position.

371. Already in 1711, Mr. Spectator, in an interesting paper for the study of the English language, No. 135, commented upon the tendency of these curt forms to get themselves established.

It is perhaps this humour of speaking no more than we needs must, which has so miserably curtailed some of our words, that in familiar writings and conversations they often lose all but their first syllables, as 'mob. rep. pos. incog.' and the like; and as all ridiculous words make

<sup>1</sup> Now forty (1886).

their first entry into a language by familiar phrases, I dare not answer for these, that they will not in time be looked upon as part of our tongue.

In fact, these words have a crude and fragmentary look only while they are recent. Give time enough, and the abruptness disappears. Who now thinks of *mole* (talpa) as a curt form of moldiwarp German Maulwurf? Who finds it vulgar to say *Consols*, though this is but a curt way of saying Consolidated Annuities? A *peal* of bells is a sweet expression, although curtailed from appeal. *Story* is a pretty word, though curt for history. The short form has always borne a comparatively familiar sense, as it does to the present day. It is only used twice (2 Chron. xiii. 22 ; xxiv. 27) in the text of our Bible. But into the contents of the chapters, which are couched in homelier speech, we find it more readily admitted. Thus in Deuteronomy :—

CHAP. I. *Moses speech in the end of the fortieth yeere, briefly rehearsing the story, &c.*

CHAP. II. *The story is continued, &c.*

CHAP. III. *The story of the conquest of Og king of Bashan.*

Curtailments which are now obsolete, are in some cases preserved to us in compound words. Thus the word *cobweb* seems to indicate that the *attercop* (old word for spider) was curtly called a *cop* or *cob*.

**372.** We have been very easy in our admission of long classic words ; nay, we have exhibited a large appetite for them. But now at length there has risen in our time a visible reaction against the tyranny of long words, and in favour of the neglected monosyllable. We have not indeed arrived at the decision

To banish from the nation  
All long-tail'd words in *osity* and *ation*,

John Hookham Frere, *Whistlecraft* (1817);

but ostentation and pride of invention is now seen almost as often in short or Saxon-like words as it is in the long-robed

words of classic sweep. Perhaps it may be the case that the Americans are leading the van in this. Certain it is that words of this character do win their way into English literature from across the Atlantic. The following is one of their new devices.

Boston is the *hub* of the world. So say those who, not being Massachusetts men themselves, are disposed to impute extravagant pretensions to the good old Puritan city. The *hub*, in the language of America, is the nave, or centre-piece of the wheel, from which the spokes radiate, and on which the wheel turns. As the Americans make with their hickory wood the best wheels in the world, they have some right to give to one of the pieces a name of their own. But, however, Boston need not quarrel with the saying. Nations, like individuals, are generally governed by ideas, and no people to such a degree as the Americans: and the ideas which have governed them hitherto have been supplied from New England. But Massachusetts has been the wheel within New England, and Boston the wheel within Massachusetts. It has hitherto been the first source and foundation of the ideas that have moved and made America; and is, in a high and honourable sense, the *hub* of the New World.—F. Barham Zincke, *Last Winter in the United States* (1868), p. 279.

And the younger colonies likewise bear their part in sustaining this English characteristic. In South Australia a hotel or public-house is called a *pub*; a word which is well enough known in England, but not on the level implied in the following:

About ten miles from Laura is Caltowie, a township possessing an hotel or 'pub,' as we heard it gravely styled, a post-office, a store, and two or three little farm-houses, all making a very small figure in the midst of the great plain. The horses were baited seven miles further on, at Jamestown, which boasts two 'pubs' of imposing appearance.—Rosamond and Florence Hill, *What we saw in Australia*, 1875: p. 217.

**373.** Familiar abbreviations of Christian names belong here. They are commonly made, with alteration or without, from the first syllable<sup>1</sup>. *Will*, *Tom*, *Wat* (from *Walter*,

<sup>1</sup> The Germans, having a diminutival form *-chen*, which attaches to the end of a word, are naturally led to preserve the final syllable in their familiar abbreviations of Christian names, as *Gretchen*, *Lottchen*, *Trudchen*, from *Margarethe*, *Charlotte*, *Gertrude*. In other cases, apart from this cause, it is the latter part that survives, as *Trin* for *Catharina*. But no general rule can be affirmed: *Fritz* is the universal 'Kosename' for *Friedrich*, and *Dietz* for *Dietrich*.

according to its old faded-French pronunciation *Water*), *Sam*, &c.

These are specially liable to alteration from the caprices of the little folk among whom they are most current, and to this cause (mixed with the imperfection of the childish organs of speech and the fondness which elder brothers and sisters have for propagating the original speeches of the little ones) must be assigned such forms as *Bob* for Rob, *Bill* for Will, *Dick* for Rich. Charles Dickens signed his writings 'Boz' after a domestic modification of Moses. In the case of names beginning with a vowel, the curt form takes a consonant, as *Ned*, *Noll*, *Nell*, for Edward, Oliver, and Ellen.

While we are upon these familiar appellations, we may as well complete the list by noticing some which do not spring from the causes here under consideration. *Harry* for Henry is a rough English imitation of the sound of the French *Henri*; *Jack* is the French *Jacques*, which has attached itself somehow to the English John.

**374.** A survey of English nouns would indeed be deficient which should omit that curt, stunt, slang element to which we as a nation are so remarkably prone, and in regard to which we stand in such contrast with our adoptive sister. The French language shrinks from such things as it were from an indecorum. Our public-school and university life is a great wellhead of new and irresponsible words. Gradually they find their way into literature. For example:—

*chaff.*

He wishes to confound the whole school of those who think that a faith is to be tested by the inward experience of life. And so he sets himself to overwhelm Mr. Hughes with ridicule, rioting in that kind of banter vulgarly described as 'chaff,' and bringing up against him the stock difficulties which can always be cast in the way of belief.—J. Llewelyn Davies, *The Gospel and Modern Life*, p. xviii.

**375.** And as such words in shoals proceed from the gathering-places of young Saxons, so also a kindred work is

being achieved by that young Saxon world which lives beyond the western main. It almost seems as if they, or a certain school among them, were bent on raising a standard of rebellion, and were resolved to dispute that superiority which the classic tongues have so long exercised over our barbarian language. Nothing in American literature bears such a stamp of originality and determination as those writings in which reverence for antiquity is utterly cast aside, and their old obedience to the King's English is thrown to the winds. The genial and suasive satire of the Biglow Papers on the one hand, and the mocking laughter of Hans Breitmann on the other, are at one in their contemptuous rejection of the old senatorial dignity of literary language. It is in both cases an audacious renunciation of the long captivity in which our speech and literature have been held under classic sway, and it seems to us at first sight as little less than an open declaration of the prior claims of familiarity and barbarism. But it cannot be denied that Mr. Lowell has practically demonstrated the power of mind over matter, the power of resolution over restraint, the superiority of thought in literature over every conventional limit that can be imposed upon the forms of expression. It is an assertion of the natural freedom of dialect and language and diction. Who, with any feeling for humour, can refuse to condone the literary audacity of the following:—

I've noticed thet each half-baked scheme's abettors  
 Are in the habbit o' producin' letters,  
 Writ by all sorts o' never-heerd-on fellers,  
 'Bout as oridgenal ez the wind in bellers;  
 I've noticed tu, it's the quack med'cines gits  
 (An' needs) the grettest heap o' stiffykits.

Or who with any love of nature can let the dialect blind him to the burst of real poetry that there is in this description of



the New England spring, 'that gives one leap from April into June'?--

Then all comes crowdin' in; afore you think,  
 The oak-buds mist the side-hill woods with pink,  
 The cat-bird in the laylock bush is loud,  
 The orchards turn to heaps o' rosy cloud,  
 In ellum-shrouds the flashin' hangbird clings,  
 An' for the summer vy'ge his hammock slings;  
 All down the loose-walled lanes, in archin' bowers  
 The barb'ry droops its strings o' golden flowers . . . .  
 'Nuff sed, June's bridesman, poet o' the year,  
 Gladness on wings, the bobolink is here;  
 Half hid in tip-top apple blooms he swings  
 Or climbs against the breeze with quivering wings,  
 Or givin' way to 't in a mock despair  
 Runs down, a brook o' laughter, thru the air.

Mr. Lowell's dialect is the true Yankee, the speech of the Northern farmer. It is difficult to believe that Mr. Leland's poetry represents any existing form of speech, but it is described as Pennsylvania German<sup>1</sup>.

Returning to our own side of the Atlantic, we may observe that in a gradual and unobserved manner we are continually admitting words which once were disowned and disallowed. Two remarkable examples are *clever* and *fun*, words now in perfect credit; of which Johnson could call the former 'a low word' and the latter 'a low cant word.'

### *Diminutives.*

**376.** The general motive of the employment of such words is to escape conventionality; that is, to escape the triteness and dryness of that which is current and hackneyed and this because the speaker longs to mingle with his words something of character or of humour or of good fellowship—in a word, something personal and emotional. Now it is plain,

<sup>1</sup> A. J. Ellis, *Early English Pronunciation*, Part iii, p. 655.

without reasoning, that to call each thing by the name that everybody calls it, without any little twist or twirl, is apt to seem commonplace and vapid. Kindly feelings desire a little playfulness in conversation; the sterner sentiments have also their claim for an utterance to fit them,—and both of these are at times rebellious against conventionality. Consequently there has been found in most languages a faculty of shaping certain words to the temper of the speaker, or, so to say, of giving them a moral colouring. Emotional substantives have been commonly called Diminutives, because the sentiments which have been most active in this work have been those of affectionate partiality on the one hand, or of contempt on the other; and therefore the idea of ‘little’ has been much felt in this strain of words. In some languages, such as the Italian, the term Diminutive appeared too narrow, and the grammarians made another class by the name of Augmentatives. But in this way of proceeding it would be necessary to invent more names, for varieties may be found as numerous as the shades of human feeling; and therefore it seems better to acquiesce in the common designation, however inadequate, only remembering what it really signifies. The Diminutives are emotional substantives, expressive of liking or aversion, of admiration or contempt, and accordingly conveying a good or a bad sense, a magnifying or diminishing effect. By the Italian *-accio* we may see how hard these variations are to classify. The name of a great painter, **Masaccio** (d. 1443), was a reproachful extension of Maso for Tommaso, his christened name; because his negligence of other duties for his Art’s sake made him unlovely.

377. There has been good material in our family for a development of this kind, but it has not been matured as it has in Latin and Italian. We have two primary diminutival

formatives, namely *l* and *κ*. In Mœsogothic we find only *l*, as *Wulfila* (little wolf), commonly written (after the Greek) *Ulphilas* or *Ulfilas*; *Attila*, *Totila*. So *magula* little boy, as *Jn. vi. 9*, *ist magula ains her* there is a lad here. For the rest, the general rule is that *l* is High Dutch, and *κ* is Low Dutch. The observant traveller in the German cantons of Switzerland, where the old Alemannic is spoken, knows the sound of substantives ending in *-li*, with Umlaut of root-vowel. A flower is *blümli*, foot is *füssli*; and if you ask your way, you are told to take such a road *strässli*, leading by such a house *häusli*. The generality of the usage almost kills the diminutival effect. Downwards from the Alps towards the Northern Sea, the *l* wanes as the *κ* waxes. In Swabia it becomes *-le*; in Franconia there is a meeting and a curious junction of the *l* and *κ* forms, in a diminutival *-lich*, of which Grimm has only plurals to offer from the mouth of the people, but he quotes an example in the singular number from the old Franconian poet *Hans Sachs*, who has *geltlich* for *geldlein* or *geldchen*. In the possession of the two forms *-lein* and *-chen* the modern German exhibits its composite nature; and while it cherishes the title of *Hoch Deutsch* shows itself to be a mixture of High and Low. Indeed the lowland *-chen* is prevailing more and more, and shutting *-lein* up into the dignified seclusion of poetry and literature. The *n* in these forms is secondary because flexional; at first it appeared only in oblique cases. Thus, in the *Nibelungen Lied*, the nominative *Etzel* (umlauted form of *Attila*) makes genitive *Etzelines*, accusative *Etzeln*: then later a nominative *Etzeln*.

Of the diminutival *l* in the Low Dutch dialects there is little trace. Among our English examples of *l*, 316, the reader may catch a faint shadow of diminution in a few; —perhaps in *bubble*, *kernel*, *nipple*, *ripple*, *skittle*, *stubble*,

*whistle*: our remnants of the *κ*-form are more considerable, as *-ock*, 317, and

*-kin*:—*bumpkin*, *canakin* Shaks., *gherkin*, *lambkin*, *mannikin*, *pipkin*, *pumpkin*, but the diminutival sense is mostly effete. This formative has made some personal names:—*Jenkin*, *Perkin*, *Simkin*.

In Scottish *-kie*, *-kinie*, as in the following quotation:—

A form of expression which has been a great favourite in Scotland, in my recollection, has much gone out of practice—I mean the frequent use of diminutives, generally adopted either as terms of endearment or of contempt. Thus, it was very common to speak of a person whom you meant rather to undervalue, as a *mannie*, a *bodie*, a *bit bodie*, or a *wee bit mannie*. The bailie in *Rob Roy*, when he intended to represent his party as persons of no importance, used the expression ‘We are bits o’ Glasgow bodies.’ In a popular child’s song we have the endearing expression, ‘My wee bit laddie.’ We have known the series of diminutives, as applied to the canine race, very rich in diminution. There is—1. A dog; 2. A doggie; 3. A bit doggie; 4. A wee bit doggie; and even 5. A wee bit doggiekie. A correspondent has supplied me with a diminutive, which is of a more extravagant degree of attenuation than any I ever met with. It is this—‘A peerie wee bit o’ a manikinie.’ . . . . . It is recorded in the family that Mrs. Mure, on receiving from David Hume on his deathbed the copy of his *History*, which is still in the library of Caldwell, thanked him very warmly, and added, in her native dialect, which she and the historian spoke in great purity, ‘O David, that’s a book ye may weel be proud o’, but before ye dee ye should burn a’ your wee bukies.’—E. B. Ramsay, *Reminiscences of Scottish Life and Character*, ch. v.

The form *-ing* (*-ling*) from the elemental associations described above, 318, slid occasionally into a diminutival effect, as in the courteous appellation *lordings*, once popular in addressing a mixed assembly, where we should now say ‘Gentlemen!’—

Lysteneth lordynges gente and fre.—Percy Folio, iii. 16.

In the *-ling* form it is superimposed upon the diminutival *-l* and makes an instrument of fondness or compassion trending away towards contempt:—*changeling*, *duckling*, *foundling*, *gosling*, *nurseling*, *strangeling*, *suckling*, *willing*, *youngling*.

The form

*-ie*, well known as the Scottish diminutive, and well illus-

trated in the quotation from Dean Ramsay—brownie, burdie, caddie, daddie, doggie, geordie, giftie, kelpie, laddie, lambie, lassie, mannie, minnie, mousie, platie little plate (Burns), wifie, occurs in English only in childish talk, *aunty, daddy, Georgy, Johnny, mammy*. But in Dutch it is in great force, the old -kin having been abandoned in favour of -je, as *kalfje* little calf, *katje* little cat, *huisje* little house. More obscurely this Diminutive appears in some districts of Switzerland (Grimm iii. 684), so that its area was perhaps once very extensive. By the addition of this -ie to κ we get the cumulate diminutival termination -kie as above in Dean Ramsay's *doggiekie*, or -key as in our *donkey*, i. e. little dun—'dun' being a familiar term for horse<sup>1</sup>. Intermediate between *dun* and *donkey* there is the word ~~donck~~ *dunnock* hedge-sparrow.

In the Romance languages also these consonants are employed for Diminution. In Latin we find the same agency of the L and the c (κ) and the subordinate n. Diminutives with L—*hortus hortulus*, *cella cellula*, *caput capitulum*; with c—*homo homuncio*; with c and L—*artus articulus*, *mulier muliercula*, *corpus corpusculum*; with n and c and L—*homo homunculus*, *narratio narratiuncula*. This will serve to indicate the wide area and high antiquity of the Diminutival forms, as also to hint the wealth of Diminutives in Latin, out of which has grown the profusion in modern Italian.

Were it not for their luxuriance in Dutch and Scotch one might be moved to generalize and say that Diminutives seem to expand in the sunny south and to contract as we follow them northwards. Exuberant to the south of the Alps, they

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<sup>1</sup> The history of *monkey* is different. It is borrowed from Italian *monicchio*, diminutive of *mona* or *monna*, contracted from *modonna*, s if 'little old woman' (Skeat).

thrive in the southern more than in the northern Teutonic lands; while in Scandinavia their growth is scanty, but hardly scantier than in English.

The Diminutive at present most active in English is the French -et, -ette, -let, as *brooklet*, *gabled*, *islet*, *kinglet*, *lancet*, *puppet*, *ringlet*, *streamlet*, *sermonette*, *tablet*, *wagonette*, 334.

*gabled*.

Rising against the screen . . . stood an old monument of carved wood, once brilliantly painted . . . It lifted its *gabled*, carved to look like a canopy, till its apex was on a level with the book-board on the front of the organ-loft;— George MacDonald, *Annals of a Quiet Neighbourhood*. ch. ii.

*notelet*.

—quires of letter paper, and note paper, and notelet paper, from despatches of state to billet-doux.—*Endymion*, by the author of 'Lothair' (1880), vol. ii. c. 32.

It is (probably) as a compensation for our poverty in emotional expressions that we seek relief in cant and slang. 370.

As regards the influence of the emotions on the forms of words, the Italian and the English stand at opposite poles:

A *far niente* life promotes the graces:

They pass from dreamy bliss to wakeful glee,  
And in their bearing, and their speech, one traces

A breadth of grace and depth of courtesy

That are not found in more inclement places;

Their clime and tongue are much in harmony;

The cockney<sup>met</sup> in Middlesex or Surrey,

Is often cold, and always in a hurry.

Frederick Locker, *London Lyrics*, 'Invitation to Rome.'

### *Inflection of Substantives.*

378. Flexion is used to express the Number, the Case, and the Gender of substantives. The Saxon substantive had a full declension—three cases in the singular, and as many in the plural.

	SINGULAR.		PLURAL.
Nom. }	smið	<i>smith</i>	smiðas <i>smiths</i>
Acq. }			
Gen.	smiðes	<i>of a smith</i>	smiða <i>of smiths</i>
Dat.	smiðe	<i>to a smith</i>	smiðum <i>to smiths</i>

Of all these Cases, nothing now survives but an s for the Genitive Singular, and an s for the Plural Number.

There were in Saxon hundreds of masculine substantives which made their plural in *-as*<sup>1</sup>. Thus:—

	SINGULAR.		PLURAL.
ende	<i>end</i>	endas	<i>ends</i>
dæg	<i>day</i>	dagas	<i>days</i>
cýning	<i>king</i>	cýningas	<i>kings</i>
weg	<i>way</i>	wegas	<i>ways</i>
stæf	<i>staff, letter</i>	stafas	<i>staves</i>

Such was the plural of the most numerous of the Strong Declensions, and this is the declension to which we trace our modern plural form *-s*; but it would hardly have prevailed had it not been supported by the example of the French language. For although this *s*-form was the most numerous among the Strong substantives, it was not absolutely the most frequent form in the old language.

**379.** The really dominant pluralform in Saxon times was that of the Weak Declensions, which ended in *-an*. Of these we retain some relics, as *oxen*, *eyne*;—the latter only in poetry. In Chaucer's time it was spelt *eyen*, which comes

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<sup>1</sup> This old plural *s* is one of the kin-marks by which our nearness to the Mœsogothic is indicated. In that dialect the *s* plural has a very much larger incidence than in Anglosaxon. In fact it applies to all the masculine and feminine substantives of the dialect. In the Old- and Middle-High German it is untraceable. In the Scandinavian dialects it is represented by *R*. In the Oldsaxon alone (besides the Mœsogothic) do we find the plural *s*: there it holds much the same sort of place as in Anglosaxon.

nearer to the Saxon *ÆGAN*. Thus, in the description of the Monk—

His eyen stepe and rollyng in his hed.

In the Northern dialect it appeared as *ene*, in modern Scotch written *een*.

Grete ene and gray, with a grym loke.

*Troy Book*, 3821.

**380.** We have indeed other plurals in *-en*; but they are younger than Saxon times. They are a memorial of a struggle between the *-s* and *-n* pluralforms during the transition period; and had it not been for an external influence, perhaps the plural *-en* would have become as general in modern English as it is in modern German. The form *shoon* shoes, is still extant in spoken Scotch; also within the horizon of our English reading, if not of our speaking or writing.

We will not leaue one Lord, one Gentleman :

Spare none, but such as go in clouted shooen.

*2 Henry VI*, iv. 2. 178.

Other like relics are *housen*, *hosen* (1611). In the Dorset Dialect occur *cheesen*, *furzen* (Barnes). Spenser has *fone* foes, *F. Q.* iii. 3. 33. The orthographical transformation resulted from the institution of a silent *e*-final.

In the same style of orthography is *eyne*, which also dates from the sixteenth century :

The Cat with eyne of burning coale,

Now couches from the Mouses hole.

*Pericles*, Act iii. Prologue, 5.

The familiar forms *brethren* and *children* are cumulate plurals. They have added the *-en* pluralform on to an elder plural; for *brether* and *childer* were plurals of brother and child<sup>1</sup>. The form *sisteryn* was common in the fifteenth

<sup>1</sup> In Edwin Waugh's Lancashire Poems there is one entitled : 'Come whoam to the childer and me.'



century—‘bretheryn and sisteryn’—and *sistren* is said to live in America, in the phraseology of the meeting-house, as the counterpart of *brethren*. But now we say *sisters*, just as we also say *eggs*, *lambs*. All these are examples of the gradual assimilation of the out-standing archaisms. The plural of Saxon *ÆG* was *ÆGRU*, German *ei*, plural *hier*, but in the fourteenth century we find Wiclif’s constant form is *ey*, plural *eyren*—that is to say, the Saxon plural with cumulation of *n*. The Wiclifite versions have two plurals of *lamb*, as in *Isaiah* v. 17 :

*Wiclif*, 1384.

And lombis shul be fed aftir ther  
order, and desertes in to plente  
turned comelingus shul etc.

*Purvey*, 1388.

And lambren shulen be fed bi her  
ordre, and comelyngis schulen etc  
desert places turned in to plentee.

Another kind of cumulation sometimes takes place. The modern *s* gets added to its old rival *n*. In the passage just quoted from 2 *Henry VI*, the First and Second Folios have *shooen*, the Third has *shoon*, and the Fourth has *shoons*! With this may be classed the Norfolk boy-expression for birds’ nests, which is buds’ nesens<sup>1</sup>.

It was by the French influence, leading the van of education for three centuries, that the plural *-s*, which held a secondary place in Saxon grammar, became the universal law of English grammar.

**381.** Some pluralforms originated in Umlaut. The plurals *feet*, *geese*, *men*, *teeth*, made by internal vowel-change from *foot*, *goose*, *man*, *tooth*; the forms *lice*, *mice*, frenchified orthographies of the Saxon plurals *lîfs*, *mîfs*, from singular *lûs*, *mûs*—are relics of an ancient class which had a flexional *i* (now lost) causing Umlaut. **127.** In the Old Saxon of the *Heliand* this *i* may still be seen: the plural of *fôt* is *fôti*; the plural of

<sup>1</sup> Your hosens, laird, are baith to darn.

*The Lyric Gems of Scotland.*

bôk is buoki, and accordingly in Anglosaxon bôc had for its plural bêc; but now it is *books*. In the transition period the plural of *goat* appears as *gayte* and *geet*, but now it is *goats*. And here it should be observed that there is no natural connection between Umlauted forms and Plurality: no more than there is between the Umlaut and the Subjunctive Mood, for which in German it has most usefully provided.

128. In each instance, the Umlauted form chanced to come handy, and was adopted for the purpose.

Here also we get cumulate examples. The plural of *cô* cow, was once *cŷ* (Scotch kye), but with the superadded *n* it has become *kine*<sup>1</sup>. The Scottish breeks is a cumulate example, the modern *s* being imposed upon the old umlaut plural; for in Saxon it was singular BRôc, plural BRêc.

On the other hand, *chicken*, which has been taken for a plural in -*n*, is really a singular, and *chickens* its simple plural; but *chick* has been a deductive singular, coined from the supposed plural *chicken*. In like manner *pea* is a modernism, a creature of grammar, a singular begotten of the supposed plural *pease*, which was really singular, and *peason* or *peasen* was the plural, as we see in the following from the poet Surrey:—

All men might well dispraise  
My wit and enterprise,  
If I esteemed a pease  
Above a pearl in price.

Tickle treasure, abhorred of reason,  
Dangerous to deal with, vain, of none avail;  
Costly in keeping, past not worth two peason;  
Slipper in sliding, as is an celes tail.

Other like cases, in which a new singular has been coined by the removal of *s* and its reserval for the plural, are *cherry* F. *cerise*, L. *cerasus*; *sherry*, in Shakspeare *sherris*; *shay* F. *chaise*.

<sup>1</sup> This secondary plural form was no doubt suggested by the old genitive of *cŷ*, which was CŪNA or KŪNA.

In like manner *marquee* (field-tent) is an English singular which has sprung from the supposition that *marquees* was a plural, being really a singular F. *marquise*, which meant, according to Littré, a tent fit for a marchioness.

The French word *assez* enough, in OF. *assetz*, gave us our *assets* (enough to meet claims) which has been construed as a plural, and has produced a new singular *asset*, of which examples may be seen in the *New Dictionary*.

The s-plural has had in English the effect of making the close of a word almost untenable by s unless the word be of the plural number. The French singular *richesse* has become an English plural *riches*. And when we see an s-ending word construed as a singular, however justly, it has somehow a strange and uncouth air: as

Taunton had been turned into a shambles.—T. B. Macaulay, *History*, ch. vii.

Evil news rides fast, while good news baits.—John Milton.

On the other hand, a plural word may become a singular, if the plurality is a little disguised by orthography, so that, whatever the sound, the written word does not end in -s; as *bodice* (=bodies), *brose* OF. *broues*, *pox*, *poullice* L. *pultes*.

He had the small pox so much, that he was for a time blinded with them.—A. Wood, *Life of Himself*, ed. Bliss, 1848, p. 6.

382. There are two words, which have one form for singular and plural, viz: *sheep* and *deer*<sup>1</sup>.

These are the relics of a group of Saxon neuters, which in the plural nominative and accusative were flexionless. Such were *LÉAF*, *ǾING*, *wIF*, *WORD*, and many others, of which the

<sup>1</sup> To these might be added *swine*, only that it seems now to be accepted, perhaps by false analogy with *kine*, as a plural, while *sow* and the upstart *pig* fill the office of the singular. Another of them was, *year gear*; and there are still certain locutions in which we do not pluralize this word. Schmidt says, 'Often unchanged in the plural, particularly in the language of low persons'; and he adds a quantity of references. Shakspeare Lexicon, v. Year.

plural was in form as the singular; not as now, *leaves, things, wives, words*.

Those words which we have adopted from Latin or Greek in the singular nominative unaltered, have usually been pluralised according to Greek and Latin grammar. Thus the plural of phenomenon is *phenomena*, of oasis *oases*, of terminus *termini*, of fungus *fungi*. But occasionally we see the plurals in English form, as when Dr. Badham entitles his book, not *Edible Fungi*, but '*Esculent Funguses*,' and uses this plural all through it, as

No country is perhaps richer in esculent Funguses than our own; we have upwards of thirty species abounding in our woods. (p. xiii.)

Some few substantives which we have made out of unaltered Latin words, not being nouns in that language, have no Latin plurality. These we have pluralised with English *s*, as *items, interests*.

Benevolent subscribers too seldom examine the items of a report.—*Ginx's Baby*, ix.

### *Gender of Substantives.*

383. Here we approach one of the chief notes of modern English. In the English language as now current, the traditional Gender of ancient Grammar is entirely extinct; and this important event has escaped observation under the gradual intrusion and substitution of another idea, namely that of Sex. The blending of these ideas was favoured by the circumstance that the grammatical treatment of Gender was conducted through the medium of figurative terms which were borrowed from animal life; and now that the Figure has been exchanged for Fact, it is found hard to disentangle Fact from Figure, and to take account of the change that has been effected. In the Saxon period the two things were still distinct. If *MAN* was masculine so also was *woman* *WIFMAN*;

*wife* *wif* and *child* *cild* were neuter. So in modern German *Weib* and *Kind* are neuter. And as in German now, so in our Saxon period *soul* *SAWUL* was feminine, *sun* *SUNNE* was feminine, *moon* *MONA* was masculine. But the tendency towards the modern simplification had begun to set in long ages before the completion of that silent revolution which has been worked out in the English language.

The Saxon formative of the substantive feminine was *-en*, as *GOD* *Deus*, *GYDEN* *dea*; *WEALH* *servus*, *WYLEN* *serva*, *ancilla*; *DEGEN* *minister*, *þYNE* *ministra*.

But this formative has been supplanted, and so nearly extinguished, that it is difficult to find an extant specimen to serve for an illustration. Beyond sporting circles, not one person in a thousand is aware that *wixen* is the feminine of *fox*. In general speech it is only known as a stigma for the character of a shrewish woman. In this well-preserved form we see not only the *-en* termination, but also the thinning of the radical vowel by Umlaut, as in *GYDEN*, *WYLEN*, *þYNE*. So also in German *Fuchs*, *Füchsinn*.

An example which maintained itself long after the extinction of its congeners was *mynchyn* *MYNECEN*, feminine of *MUNEC* monk. At the time of the suppression of the religious houses Dr. London wrote as follows from Godstow, April 17, 1535, to Crumwell:—

And if the kings grace's pleasur be, notwithstanding her (the lady abbess's) desyer for suche considerations as movith hys grace for the reformation of suche abuses, to tak the howse by surrendyr, then I besek yo<sup>r</sup> lordeshipp to admytt me an humble sutar for my lady and herre sisters, and the late Abbasse, and suche as haue covent seales for lyvings in that howse, that they may be favorably orderyd, specially my lady wich lately payd herre fyrst fryts and was indaungeryd therfor unto herre frynds. Many of the mynchyns be also agyd, and as I perceyve few of the other haue any frynds, wherefor I besek yo<sup>r</sup> lordeshipp to be gude lord unto them.

Another example of this formative is Scottish *carline*, fem. of *carle*.

384. That which superseded the Saxon feminine was the French *-ess*, as *abbess*, *arbitress*, *countess*, *duchess*, *empress*, *giantess*, *goddess*, *governess*, *laundress*, *marchioness*, *patroness*, *peeress*, *princess*, *sempstress*, *songstress*, *traitress*.

*Governess* is not invariably applicable as the feminine of *governor*. There are considerations which override grammar, as our practice of Common Prayer witnesses. At the time of the Queen's Accession the clergy were at first unprepared on this point, and I remember where I heard 'Queen and Governess' in church.

And this is but one of many limitations tending to reduce this *-ess* formative, and to confine it to a narrower area than it once occupied. Numerous are the examples now obsolete which are found in books:—*architectress*, *buildress*, *captainess*, *daunceress*, *flatteress*, *intrudress*, *knightess*, *neighbourness*, *pedleress*, *soveraintess*, *thralless*, *vengeress*, *waileress*<sup>1</sup>.

In Doncaster the feminine of Alderman is *Aldress* or *Aldresse*<sup>2</sup>.

In fact the application of this form has been so narrowed, that we cannot properly be said to have a feminine formative at all. A limited number of privileged examples there are, but not a free feminine formative. We cannot make new feminines for every emergency, as the Germans can with their *-inn*. We can say *lioness* and *tigress*, but not *elephantess* nor *cameless*.

As an illustration that we cannot make a feminine substantive to meet a new occasion, I instance the following. There is a place in the Psalms where our word 'preachers'

<sup>1</sup> More in Trench's *English Past and Present*, seventh ed. (1870), p. 213.

<sup>2</sup> Jackson's *History of Doncaster Church*, folio 1855, plate ix.; where we see next to the pew of the Mayor and Aldermen one that is marked as 'Aldresses' Pew.' The expression occurs in other parts of the same work.

is in the original a feminine form. Dr. Marsh, in a collection of notes from Scripture concerning the ministry of women, brings in this passage, but he can only array his Hebrew fact in an English dress by an ungainly compound:—

Psalm lxviii. 11 reads in the original thus:—‘The Lord gave the word, great was the company of women-publishers.’—*Memoir of the Rev. William Marsh, D.D.*, by his Daughter (1867), p. 308.

This example opens to us the fact that our only instrument of free general application for the expression of gender, is a Compound, Descriptive of sex, as *man-child*, *man-servant*, *maid-servant*, *men-singers*, *women-singers*, *he-ass*, *she-ass*, *he-goat*, *she-goat*, *boar-pig*, *dog-wolf*, *cock-sparrow*, *hen-sparrow*, *billy-goat*, *nanny-goat*, *tom-cat*.

The termination *-ster* (316) was conventionally appropriated to the feminine gender at some distant period, for it appears both in Anglo-Saxon and in modern Dutch. The terms *baxter* BÆCISTRE, Gen. xl. *brewster*, *webster*, *spinster*, spring from a time when baking, brewing, weaving, spinning, were female industries, and the occasional application of them to a man only shows that the form of expression had become fixed.

Also we find FIDELERE and FIDELESTRE, fiddler and fiddleress; RÆDERE reader, with a feminine RÆDESTRE; WITEGA prophet and WITEGESTRE prophetess. But in the transition period this fell into disuse, and the only perfect example now surviving is *spinster*, feminine of *spinner*. Others have been overlaid with a French *-ess*, as *semp-str-ess*, *songstress*.

385. The contrast between English and German in the matter of Gender may be gathered from the following humorous quotation:—

The German genders, however, are enough of themselves to prove that considerations of sex have little to do with this branch of grammar, and that the principle involved is only that of the harmonical agreement of endings in words. A German gentleman, for instance, writes a masculine letter of feminine love to a neuter young lady with a feminine

pen and feminine ink on masculine sheets of neuter paper, and encloses it in a masculine envelope with a feminine address to his darling, though neuter, Gretchen. He has a masculine head, a feminine hand, and a neuter heart. A masculine father and feminine mother have neuter children. They eat neuter bread, feminine butter, and masculine cheese. At a masculine table they eat, with feminine forks and neuter knives on masculine plates, feminine potatoes and neuter meat, or with masculine spoons take feminine soup and neuter vegetables. . . . It may seem that the force of caprice could go no further, and that their whole system of speaking is altogether irrational. But exactly the same kind of confusion formerly prevailed in English, and, had it not been for the crossfire which played on our language from the Norman-French as a result of the Conquest, would still prevail. Indeed, there is no real confusion connected with the matter, but all is the surviving echo of harmonies which can be historically proved to have existed at an earlier stage of the language.—*The Globe*, 26 July, 1886 :—‘The Origin of Gender,’ by Philologus.

In the matter of Gender the English Language has been the first to arrive at simplicity and logical truth<sup>1</sup>.

### *Concluding Observations on the Substantive.*

386. If from this point we cast a look back over the verbs and substantives, we perceive a certain quietude in the former, and a corresponding energy in the latter. In making this remark I am naturally taking as my standard of comparison those languages with which the philological student is most likely to be equipped. The remark will hold good, as against the Latin language, still more so as against the Greek, and most of all as against the Hebrew. In all of these languages, but especially in the latter, the mental activity of the nation is strikingly gathered up and concentrated in the verb. Time has been when this was largely true of our own ancestral verb. But it is less so now than formerly. And the change is especially manifest in our own insular branch. During the modern period, in which we

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<sup>1</sup> ‘It is curious that modern English has in this as in so much else gone back to the simple beginnings . . . and distinguishes gender only by means of the corresponding pronouns.’—A. H. Sayce, *Comparative Philology* (1874), p. 257. See the whole passage.



have the movements of the language continuously before us, it is equally remarkable on the one hand how little our verb has done to extend its compass, and on the other hand how much the substantive has done to increase its variability. The quotations of this section are a sufficient proof that some of the strongest lineaments of character in the English language are now and have long been finding their chosen seat of expression in the substantives. But while this remark is made here at the close of the substantives, and with a particular application to them, I would add that it applies in a general way to the whole Nounal group, and that its structural significance will become apparent in the third division of the chapter on Syntax. 582.

## 2. OF THE ADJECTIVE.

387. The adjective, or word fit for attachment, is a word which presupposes a substantive, and is for this reason essentially relative and secondary. This inward nature of adjectives is beautifully expressed in Greek and Latin by the outward conformation of their physical aspect. Whereas the bulk of the Latin substantives are in *-us* or *-a* or *-um*, and the bulk of the Greek substantives are in *-os* or *-η* or *-ov*; their adjectives are, for the most part, not in some one, but in all the three forms, as becomes those whose business it is to agree with their consorts in gender, number, and case. They are furnished with a threefold power of adaptation, as if to signalize their dependent, relative and secondary nature.

But the beauty of this feature is a beauty of picturesqueness more than of true adaptation to the uses of speech. Modern languages are relaxing their hold upon Adjectival Flexion, and some have clearly emancipated themselves from

it. Here English is in the front of the movement again, and here, as above (385), in strong contrast with German. But not in more contrast with German than with our own Anglo-Saxon: the Conquest did the work for us. Not only had our old Adjectives a declension in three genders, but more than this, it had a double set of trigeneric inflections, Definite and Indefinite, Strong and Weak, just like that which makes the beginner's despair in German. 1. Indefinitely 'I recognize a good man, a good woman, a good thing,' was said thus: Ic oncnawe ænne gôdne man, âne gôde fæmne, ân gôð ðing; according to the Strong declension: but 2. Definitely thus: þone gôðan man, þâ godan fæmne, þæt gôde ðing.

But so completely has all this disappeared, that the few examples of Adjectival Flexion which can be quoted in English writings, are drawn only from French, as *letters patents*, *cardinales vertues* Piers P., *counsellés generalles* Fortescue on the Governance of England, c. vii: ed. Plummer, p. 124.

This French fashion took deeper root in Scottish and lasted later than in English. In the Acts of the General Assembly during the latter half of the sixteenth century are found: *letters testimonialls*, *saidss books*, *saidss ministers*, the *ministers* and *Commissioners for-saidss*, their *lovitts brether*; and this adjectival plurality is caught even by Pronouns: 'the names of them quhilks the Ministers and Commissioners thinks most qualified' (1560).

But there is nowhere anything that can be called an outstanding resistance to the deflectionization of our Adjectives, or that requires us to qualify the statement that of Adjectival Declension or flectional variation to express Gender, Number, Case, the English language has none.

388. We begin our catalogue with some ancestral adjectives not easy to classify. Such are:—*bare*, *bold*, *cold*, *dead*,

*dear, free, fresh, full, good, gray, great, green, hale, hard, high, late, lief, like, long, mild, much, new, nigh, old, quick, rathe, red, rich, ripe, rough, sharp, sick, small, sooth, stark, strong, sweet, true, white, worth, yare, young.*

Of obscure origin, emerging in the transition period:—*bad*.

### *Saxon Adjectival Terminations.*

The Saxon formatives are

-w  
-l  
-m  
-n  
-r  
-sh  
-t  
-y  
-ed  
-ly  
-some  
-ward  
-fast  
-full  
-less

In -w:—*callow, fallow, hollow, narrow, fallow salu, yellow geolu.*

This termination cannot be referred to any one single formative in Anglo-Saxon: it has grown out of different antecedents. 316.

In -l, -el, or le, sometimes diminutive, sometimes

But the of quality or of the agent:—*brindle, brittle, evil, ness more, idle, little, mickle, middle, nimble, stickle* Modern *lill* used about Dartmoor, and in the local name Flexion; at near Oakhampton), *tickle*.

*griple.*

Those heapes of gold, with griple Covetyse.

*The Faery Queene*, i. 4. 31.

*ticle, tickle (381).*

So ticle be the termes of mortall state.

*The Faery Queene*, iii. 4. 28.

The earl of Murray standing in so tickle terms in Scotland.—Earl of Pembroke, 1569; quoted by J. A. Froude, *History of England*, ix. 427.

For brindle (*brinded* Sh.) the word now is *brindled*: yet the simple word still lives in New England, where they talk of a 'brindle yearling,' or, as I believe it is spoken, 'brindle yerlin.' As *brindle* has been altered into *brindled*, so *tickle* into *ticklish*. The fact is, we are no longer conscious that this termination makes an adjective: it is no longer in effective vitality. This is the reason why *brindle* has been converted into *brindled*, and *tickle* into *ticklish*, because all men know that the terminations *-ed* and *-sh* signify the possession of a quality, but they have forgotten that *-el* or *-le* had this power. In the same manner we now say *new-fangled*, but the original word is *new fangil* or *new fangel*, as in

To Noyous, ne to Nyce, ne to Newfangill.

*Babes Book*, p. 9.

where the letter N signalizes the precepts, not to be too pressing, nor too fastidious, nor too eager for novelty.

**390.** In *-m*. These have never been numerous within historical times. In Saxon there was *EARM* poor, and *rûm* wide, the former of which is extinct, and the latter altered to *roomy*. The only extant adjectives that I can quote in this class are *dim*, *grim*, *slim*, *trim*, *warm*; and an obsolete *brim* BREME valorous.

**391.** In *-en*, or *-n*. Here we are much richer: *azurn* M., *cedarn* T., *earthen*, *elemen*, *even*, *fain fægen*, *golden*, *heathen*,

haeðen, *hempen*, *leaden*, *linen*, *oaken*, *oaten*, *often* 219, *olden*, *open*, *silken*, *stern*, *threaden*, *tinnen*, *treen* Sp., *wooden*, *woollen*.

Historically *lenten* is not one of these, though it is so now by repute and use. The form is that of the old substantive (93), whereof *lent* is a curtailment.

In *olden* the formative *-en* has been added to a previous adjective *old*—unless there were ground to suppose that the old acc. masc. EALDNE had impressed itself upon the later speech.

Substantivate *sloven* seems to belong here.

*oaten.*

Nought tooke I with me but mine oaten quill.

*Colin Clouts come Home Again*, 194.

*wooden.*

Wooden wals.—*The Faery Queene*, i. 2. 42.

*elmen.*

When the elmen tree leaf is as big as a farding.  
It's time to sow kidney beans in the garding :  
When the elmen tree leaf is as big as a penny,  
You must sow your beans if you mean to have eny.

*Popular Rhyme.*

*hempen.*

Slow are the steeds that through Germania's roads  
With hempen rein the slumbering post-boy goads.

Poetry of the Anti-Jacobin, *The Rovers*, 1798.

This formative has been in one case suggested by the Latin *-ian* and afterwards supplanted by it. Our ancestors before the revival of letters never said 'Christian' but CRISTEN, whence the verb to *christen* cristnian.

Of local names there is *Furzen Leaze*<sup>1</sup>, between Cirencester

<sup>1</sup> Mr. Ellacombe (of Bitton) says that 'Freezing Hill' in the Ordnance Survey at N. end of Lansdown, ought to be *Furzen Hill*.

and Kemble; also the geological designation *Wealden beds*; and in the topography of the sky, Bacon (Essays) has *Milken Way*.

Here belongs *compline* *complin* Ch., the old name for the last of the seven daily service-hours, in full phrase *complen song*, which occurs in Douglas's translation of Virgil. The old substantive was *complie*, L. *completa* from *completus* complete.

**392.** In -r or -er. Examples:—*bitler*, *clever*, *fair fæger*, *slipper*, *wicker*. Slipper (now *slippery*), is still common in Devon: 'It's very slipper along the roads to-day.' And so the poet Surrey:—

Slipper in sliding as is an eeles tail.

Chaucer has *slider*: 'to the dronken man the way is slider.'

In Sir D. Lyndsay it is *slidder*,

Quha sits maist high sall find the sait maist *slidder*.

This adj. has become *sliddery*, like *slippery* from *slipper*.

Here belongs *stubborn*, if it is for 'stybor-n' from STYBOR \* stub-like. The *n* may have been taken over from the termination -nes in the abstract 'stybornes' (Skeat).

**393.** In -sh, or by a French disguise -ch, representing the Anglo-Saxon -isc:—*apish*, *boorish*, *churlish*, *dwarfish* Sh., *foolish*, *mannish* Sh., *oullandish*, *peevish*, *selfish*, *thievish*, *uppish*, *waspish*.

This form has held a foremost position, and more than any other may be called the old national adjective, but now it is less honourably employed than once it was. It is the form of our earliest adjectives for designating nationalities:—*Welsh*, *Irish*, *Scottish*, *French*, *Dutch*, *Danish*, *Swedish*, *Spanish*, *Turkish*, *Flemish*, *Polish*. In a few cases, however, we have admitted the Latin -anus, as *Roman*, *Italian*, *Russian*,

*German.* Here the Germans, truer to old habit, still say Römisch, Italienisch, Russisch. The antiquity of this form is sufficiently demonstrated by the fact that it is the prevalent 'gentile' adjective with all the nations of our family. The Germans call themselves Deutsch, the Danes Dansk, the Norwegians Norsk, the Swedes Svensk, the Icelanders Isländsk, and we call ourselves *English* ENGLISC. Besides the recognised nations there is many an obscure community that asserts its gentility by setting up an *-ish* of its own. A friend, fresh from travel, writes that when he arrived at the Tyrolese valley which is called Gröden Thal, he asked whether they spoke Italienisch or Deutsch there? He was answered that they spoke Grödnersch. And as an illustration how green and vigorous the form is in German to this day, we may observe it combining with modern classical novelties, and making adjectives like metaphorsch, metaphysisch, methodisch, where we say *metaphorical, metaphysical, methodical*. Mr. Heard would make a form 'soulish' to render the ψυχικός of the New Testament, and to stand for a contrast to spiritual, like seelisch in German. He thinks it would take root as *selfish* has done:—

Thus selfish, now so thoroughly naturalised in English, was a thorough barbarism two centuries ago. . . . Selfish was used by the Scotch covenanters for self-seeking, as contrasted with seeking God.—*The Tripartite Nature of Man*, p. 83, note.

In England the successive tides of Romanesque drove back this and many other forms. The Latin *-an* was a ready substitute for *-ish*. Miles Coverdale, 1535, in Daniel i. 4, has 'and to lerne for to speake Caldeish.'

*elvisch* = elf-like, uncanny, shy.

He semeth elvisch by his countenaunce,  
For unto no wight doth he daliaunce.

G. Chaucer, *Prologue to Sire Thopas*.

*mannish.*

We'll have a swashing and a martial outside,  
 As many other mannish cowards have .  
 That do outface it with their semblances.

W. Shakspeare, *As You Like It*, i. 3. 116.

*churlish.*

Where the bleak Swiss their stormy mansions tread,  
 And force a churlish soil for scanty bread.

Oliver Goldsmith, *The Traveller*.

This termination is also put to adjectives, with a diluting effect, as *longish*, *sweetish*, *ticklish*.

In the N. Anglian field -isc became -is. We say *Scottish* and *Scotch* (= Scot'sh, which is found in Hammond L'Estrange 1650); but the pure national form is *Scottis* and *Scots*. So also the northern form of *ENGLISC* is *Inglis*; and Gawaine Douglas has *Grekis* (=Greekish). As *Scottis* became *Scots*, so also *Eris* (Irish) became *Ers* and *Erse*. The adj. *Scots* appears in Shakspeare, 'The Scots captaine, captaine Jamy' (*Henry V*, iii. 2. 79); and is quite distinct from the substantive, as in 'Scots wha ha wi' Wallace bled<sup>1</sup>.'

394. In -t: *bright* beorht, *light* léoht, *short* sceort, *swart* sweart, *swift* swift.

The adjective *swart* has been elongated to *swarthy*, and so assimilated to the next group.

395. In -y or -ey, representing the Saxon adjective in -ig, as *ÆMTIG* empty.

Examples:—*bloody*, *burly*, *corny* Ch. and M., *cosy*, *dainty* Spectator 354, *dirty*, *doughty*, *dusty*, *earthy*, *fatty*, *flighty*, *fusty*, *filthy*, *flowery*, *foody*, *gouly*, *guilly*, *heady*, *heartly*, *inky*, *jaunty*, *knottly*, *leafy* Mark xi. Contents, *lusty*, *mealy*, *mighty*, *milky*, *misty*, *moody*, *murky*, *musty*, *nasty*, *noisy*, *oily*, *plashy*,

<sup>1</sup> Dr. Murray in *Notes and Queries*, 31 Jan. 1885.



*pretty, ready, reedy, rusty, saucy, showy, silky, silly, speedy, steady, sturdy, sulky, trusty, weedy.*

The word *silly* has the appearance of belonging to another group, namely those in *-ly*; but the Saxon *sæL-ig* and the transitional *seely* were the precursors of the form *silly*, which appears as early as Spenser:—

She wist not, silly Mayd, what she did aile.

*The Faery Queene*, iii. 2. 2.

Some obsolete adjectives have left behind them a representative with this termination; thus MURC *murky*, RŪM *roomy*, SWEART *swarth* Sh., *swarthy*.

There has been some assimilation from French forms in *-if*, L. *-ivus*, as *faulty, hardy* F. *hardi, hasty, jolly* OF. *jolif, tardy* F. *tardif, testy*.

Another kind of assimilation is that of *haughty*, in the Towneley Mysteries (A. D. 1400) *hawtp*; from F. *hautain* by clipping the *n*<sup>1</sup>.

*corny.*

Now have I dronk a draught of corny ale.

*Canterbury Tales*, 13871.

*foody.*

Who brought them to the sable fleet from Ida's foody leas.

Chapman, *Iliad*, xi. 104.

*plashy.*

All but yon widow'd, solitary thing,  
That feebly bends beside the plashy spring.

Oliver Goldsmith, *The Deserted Village*.

*\*bloomy, lawny, shadowy.*

Winding among the lawny islands fair,  
Whose bloomy forests starred the shadowy deep.

Shelley, *Revolt of Islam*, Canto i. 51.

In modern names of places, as *Bushy Park*.

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<sup>1</sup> T. L. Kington Oliphant, *The New English* (1886), vol. i. p. 199.

396. In -ed :—*gifted, ill-conditioned, landed, learned, leisured, moated, monied, talented, wicked, wretched.*

*weaponed.*

& hee had beene weaponed as well as I,  
he had beene worth both thee & mee.

*Eger and Grime, 1039.*

*moated.*

. . . there, at the moated-Grange, resides this dejected Mariana.—  
W. Shakspeare, *Measure for Measure*, iii. 1. 251.

*affectioned.*

Bee kindly affectioned one to another.—Romans xii. 10.

We can draw no decisive line between adjectives and participles in *-ed*. The distinction would be this,—whether they can or cannot be derived from a verb. But then, in English, there is no rigid line between verb and noun. This is, in fact, an adjective, in form like a participle, only it has never passed through the verbal process to that position. Such adjectives, being easily made, often appear of abrupt introduction, and are provocative of opposition.

*talented.*

'Talented, first used by Lady Morgan, is another instance of a word adopted in spite of the purists, and within our memory.—J. B. Heard, *The Tripartite Nature of Man*, p. 83, note.

*leisured.*

Was it true that the legislative Chambers which were paid performed their duties more laboriously and conscientiously than the British House of Commons? It was admitted in other countries that that House stood at the head of the representative assemblies of the world. (Cheers.) What other assembly was there that attempted to transact such an amount of business? (Hear.) What assembly was there whose members sacrificed more of personal convenience and of health in the discharge of its duties? (Hear.) The condition of this country was peculiar. There was a vast leisured class to which there was nothing parallel on the face of the earth.—W. E. Gladstone, House of Commons, April 5, 1870.

**397.** Next comes a form which we mention only to deplore. This is the old Saxon adjectival form *-iht* or *-eht*, as *stâniht*, stony. Thus, in *Cod. Dipl.* 620, 'ondlong brôces on ðone stânihtan ford,' along the brook to the stony ford. This form is preserved in German, as *bergicht* hilly, *dornicht* thorny, *eckicht* angular, *grasicht* grassy, *steinicht* stony; and it makes one of the dainties of German poetry:

Und Rosen zu flechten ins losliche Haar.

*And roses to wreath in his goldilock hair.*

• Wieland, *Die Grazien*, Bk. VI.

This brings us to the close of those adjectives which we may regard as either Simple or Derivative:—these which follow are Composites; they have been formed\* by the combination of two words.

**398.** In *-ly*, *-like*, *-lîc*, originally a substantive meaning body, as still in German *Leich*<sup>1</sup>;—*childly*, *cleanly*, *friendly*, *earthly*, *ghostly*, *godly*, *goodly*, *heavenly*, *homely*, *kindly* Litany, *likely*, *lordly*, *manly*, *steelly*, *unmannerly*, *rascally*, *timely*, *worldly*.

*ugly*,

What follye is thys  
to kepe wyth daunger,  
A greate mastyfe dogge  
and a foule ouglye beare?

And to thys onelye ende,  
to se them two fyght,  
Wyth terrible tearynge,  
A full ouglye syght.

Robert Crowley, *Epigrams* (1550), 'Of bearbaytynge.'

*steelly*.

Steel through opposing plates the magnet draws,  
And steelly atoms culls from dust and straws.—Crabbe.

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<sup>1</sup> Compare the transition from presentive to symbolic which Hebrew shews in using *דָּבָר* bone for the pronominal sense of 'same' or 'very.'

When this formative is added to the substantives which express divisions of time, it imparts a distributive effect, as *hourly, daily, weekly, monthly, quarterly, yearly*;—a daily Paper, a quarterly Review, a yearly payment, is in each case one that recurs day by day, quarter by quarter, year by year.

The adjectival expansion of this form has been checked by its occupation for adverbial purposes. Often it happens when we come across it in our elder literature adjectively used, we need a moment's reflection to put us in the train of thought for understanding it. In the following passage the adjective *wepely*, in the sense of pathetic, would give most readers a check.

¶ þe poete of trace [Orpheus] þat somtyme hadde ryȝt greet sorowe for the deop of hys wijf. aftir þat he hadde maked by hys wepely songes þe wodes meueable to rennen. and hadde ymaked þe ryueres to stonden stille. and maked þe hertys and hyndes to ioignen dredles hir sides to cruel lyouns to herkene his songe.—Chaucer's *Boethius*, ed. E. E. T. S. p. 106.

In the adjective *likely* we have the curious phenomenon of the altered form of a word coming to act as a formative to a better preserved form of itself; the first and last syllables of the word being originally the same word *līc*.

399. In *-some -sum*, for 'sam' (which is the form in all the other dialects) identical with the pronoun *same*, and the *sim-* in L. *similis* like:—*adventuresome, buxom* G. *biegsam*, *darksome, delightsome, gladsome, handsome, irksome, loathsome, quarrelsome, troublesome, wholesome, winsome wynsum*.

*adventuresome.*

And now at once, adventuresome, I send,  
My herald thought into a wilderness.

John Keats, *Endymion*.

*darksome.*

Darksome nicht comes down.—Robert Burns.

This termination is more used in Scotland than in England; such words as fearsome, frichtsome, heartsome, humoursome, langsome, lightsome, lonesome, toilsome, are in common use. When joined to Numerals, as threesome, foursome, meaning 'by threes,' &c., it is not *same* but the other pronoun *some*, as in TWELFA SUM one of twelve.

There's threesome reels, there's foursome reels,  
There's hornpipes and strathspeys, man.

400. In **-ward** adj. of direction, **-WEARD**, MG. **-wairths**, Latin **versus**:—*downward, froward, homeward, inward, leeward, outward, toward, untoward, upward, wayward, woolward.*

*lateward.*

Arrerailles. Lateward seed.—Randle Cotgrave, *Dictionarie of the French and English Tongues*, 1611.

*toward, untoward.*

Which when his Palmer saw, he gan to feare  
His toward perill and untoward blame,  
Which by that new rencounter he should neare;  
For death sate on the point of that enchanted speare.  
*The Faery Queene*, iii. i. 9.

*leeward.*

The vain distress-gun, from a leeward shore,  
Repeated—heard, and heard no more.

William Wordsworth, *On the Power of Sound*.

In **-fast**, as *shamefast, soothfast*. Wiclif, *steadfast*.

*rootfast.*

\* Rootfast' and 'rootfastness' (*State Papers*, vol. vi. p. 534), were ill lost, being worthy to have lived.—R. Chenevix Trench, *English Past and Present*, iii.

We might go on to enumerate the adjectives in **-ful** and **-less**, as *fitful, fruitful, thankful, fruitless, thankless*; but here we are already edging the border that separates our present subject from the adjectival compounds.

I will therefore close this section with a Scottish adjective that has been little noticed. It is formed with **-rife**, as *cauldrife* sensitive to cold, *warkrife* diligent, *wastrife* wasteful, *waukrife* wakeful. This witnesses to the contact with Scandinavia; Vigfusson has compounds with *rífr* abundant, *rife*; as *hlaup-rífr* precipitate.

### *French Forms.*

Of the French adjectives some are formless; as *blank*, *brave*, *common*, *fine*, *frank*, *grand*, *pale*, *petty*, *poor*, *proud*, *quit*.

401. The French adjectival formatives are—

- al, -el, -le
- en, -ain, -eign
- able, -ible
- ant
- ic
- esque
- eous, -ious, -uous, -ous

In **-el** (**-al**), **-le** (with *glib e*); from French forms like *loyal* fem. *loyale*; *cruel*, *cruelle*; *gentil*, *gentile*: Latin **-alis**, **-elis**, **-ilis** (413):—*cruel*, *feeble*, *gentle*, *humble*, *loyal*, *menial*, *moral*, *mortal*, *natural*, *noble*, *simple*, *stable*, *subtle*. Some are retouched with Latin, as *natural* ME. *naturel*.

Substantivate:—*cordial*, *jewel*, *victual*.

402. In **-en**, **-ain**, **-eign**, F. **-ain**, **-agne**, OF. **-aigne**, **-ein**, L. **-anus**, **-aneus**:—*certain*, *foreign*, *sovereign*, *sudden* *soudain*.

These have largely passed into the condition of substantives, as *campaign*, *captain*, *chaplain*, *chieftain* *chevetain* (Cotgrave), *fountain*, *mountain*, *sovereign*, *villain*, *warden*.

Here also belongs the fabled name of *Cockaigne* *cocagne*, Italian *cocagna* lubber-land (Florio).

403. In **-able**, **-ible**; F. **-able**, L. **-ābilem**:—*acceptable*,

*accessible, accountable, agreeable, appreciable, approachable, available, audible, comfortable, contemptible, desirable, estimable, forcible, irrepressible, justifiable, lamentable, manageable, marketable, notable, noticeable, peaceable, practicable, preferable, procurable, profitable, questionable, reasonable, remarkable, reputable, respectable, responsible, seasonable, tolerable, transferable, valuable, vulnerable.*

This form has much expanded in the last two centuries. Many adjectives of this type which are now familiar to us do not occur in Shakspeare. He has neither *approachable*, nor *unapproachable*, nor *available*, nor *respectable*. Although he has *accept*, *acceptance*, *accepted*, he has not *acceptable*. Nor has he *accountable*, although he has *account*, *accountant*, and *accounted*. He has *responsive* but not *responsible*. And although he has *value*, *valued*, *valuing*, and *valueless*, yet he has not *valuable*. When we consider the great copiousness of Shakspeare's diction, and his unlimited command of the English of his day, it seems almost as if these terms, so familiar now, had not then been coined.

404. A remarkable change has passed over the value of this termination in modern times. It was formerly active or neuter in its signification; whereas it now inclines very decidedly to a passive sense. Thus, the old word *colourable* was not employed for that which is capable of being coloured, according to the prevalent modern use of the termination, but for that which seeks to impart a certain colour.

*colourable.*

The wisard could no longer beare her bord,  
But, brusting forth in laughter, to her sayd:  
'Glauce, what needes this colourable word  
To cloke the cause that hath it selfe bewrayd?'

*The Faery Queene*, iii. 3. 19.

November 3, 1869. Vice-Chancellor Malins had before him to-day the case of *Bradbury v. Beeton*, in which Mr. Jessel, as counsel for

Messrs. Bradbury and Evans, the proprietors of *Punch*, had asked for an injunction to restrain the defendant from publishing a penny weekly publication called *Punch and Judy*, on the ground that it was a colourable imitation of *Punch*.

In 1 *Cor.* ii. 4 the alternative of 'enticing' is *persuasible*; where, instead of *persuasible*, we should now say *persuasive*.  
412.

A typical word in respect of this transition is the word *comfortable*, supposed in our day to convey a peculiarly English idea. That was hardly its idea in the seventeenth century:—

By the laws of nature and civility we are bound to give fancy contentment both in ourselves and others, as not to speak or do anything uncomely, which may occasion a loathing or distaste in our converse with men: and it is a matter of conscience to make our lives as comfortable as may be; as we are bound to love, so we are bound to use all helps that may make us lovely, and indear us into the good affections of others.—R. Sibbs, *Soules Conflict*, ch. xiii. (ed. 1658, p. 173).

In the fifteenth and sixteenth centuries this formative was sometimes pronounced in English as it still is in French, with the accent on the penultimate. We now say *implacable*, but Spenser sounded it *implacable*:—

I burne, I burne, I burne, then lowde he sayde,  
O how I burne with implacable fyre!

*The Faery Queene*, ii. 6. 44.

405. In -ant, F. -ant participle, L. -antem in which -entem merges:—*blatant*, *brilliant*, *buoyant*, *complaisant*, *constant*, *elegant*, *errant*, *exorbitant*, *gallant*, *jubilant*, *militant*, *petulant*, *pleasant*, *rampant*, *recalcitrant*, *reluctant*, *significant*, *triumphant*, *verdant*.

Many of these are hardened into substantives, as *annuitant*, *assailant*, *claimant*, *commandant*, *descendant*, *inhabitant*, *quadrant*, *serjeant*, *servant*.

The old unhistorical form *aliant* has been remodelled to the pattern of the Latin *alienus*. Out of the eight places in



our English Bible where *alien* now appears, it was in 1611 in four places only, *aliant* in three, *alient* in one.

The substantive *confidant* has only been recently established. Richardson's earliest example is from Gilbert Burnet. Scott still used the Latin form *confident* in the substantival sense :—

—he had become involuntarily the confident at least, if not the accomplice, of plans, dark, deep and dangerous.—*Waverley*, c. xxvii.

406. In *-ic*, F. *-ique* :—*angelic*, *apostolic*, *aquatic*, *artistic*, *bombastic*, *concentric*, *domestic*, *eccentric*, *fantastic*, *gigantic*, *heroic*, *lethargic*, *majestic*, *mephitic*, *narcotic*, *pedantic*, *public*, *rustic*, *specific*, *sulphuric*, *terrific*, *volcanic*.

These represent Latin *-icus* (probably from Greek *-ικός*), and though the question of French or Latin is sometimes a little embroiled, there can be no doubt that it was under French auspices we first took up this formative. A more dubious point may rise as to whether we ought to refer a given adjective to this French class, or to the Greek class in *-ic*, which will be noticed below. Where the stock of the word is un-Greek, we should class it here. But the reverse does not hold. A few purely Greek words belong here rather than below, as *apostolic* *apostolique*, a word which was naturalized before the Greek inundation. In such a case as *fantastic*, although the word is Greek throughout, yet the spelling with *f* instead of *ph* seems to vindicate it for the French reign.

Here too must be ranged those national and characteristic designations, *Arabic*, *Bardic*, *Gaelic*, *Gallic*, *Gothic*, *Icelandic*, *Ptolemaic*, *Quixotic*, *Runic*, *Sardonic*, *Teutonic*.

407. In *-esque*, F. *-esque* :—*arabesque*, *barbaresque*, *Dantesque* It. *Dantesco*, *gigantesque*, *grotesque*, *picturesque*.

*grotesque*.

Withered, grotesque, immeasurably old.

William Wordsworth, *Fish-women*, 1820.

New adjectives of this type have risen of late. A. H. Clough indulged the fancy of thus adjectiving Macaulay (in private correspondence):—

I have only detected one error myself, but it is a very Macaulayesque one. He speaks of 'the oaks of Magdalen': they are *elms*. There was no occasion to say anything but trees, but the temptation to say something particular was too strong.

This French *-esque* came from the Italian *-esco*, and this again from Teutonic *-isc*, German *-isch*. The OHG. *diutisc*, German *Deutsch*, is in Italian *Tedesco*. So that this French *-esque* is radically the same as our Saxon *-isc* and English *-ish*, only having performed a tour through two Romanesque languages, it has come round to us with a new complexion,—an excellent illustration of the way in which the resources of language may be enlarged.

408. While upon Italian we may here insert *-ese*, a form which, though Italian, was probably introduced to us by the Spaniards. This is the form of certain national designations, as *Annamese*, *Bengalese*, *Chinese*, *Cingalese*, *Genoese*, *Japanese*, *Maltese*, *Portuguese*, *Tyrolese*.

It is sometimes employed to characterize the style of an author, especially when that style wants a name, as *Carlylese*. I do not know whether Macaulay was the first to use this figure, with his

*Johnsonese*.

Madame D'Arblay had carried a bad style to France. She brought back a style which we are really at a loss to describe. It is a sort of broken Johnsonese, a barbarous *patois*, bearing the same relation to the language of Rasselas, which the gibberish of the Negroes of Jamaica bears to the English of the House of Lords.—T. B. Macaulay, 'Madame D'Arblay' (1843).

The orthography is rather Italian than Spanish. An Englishman is in Spanish called *Ingles*, but in Italian *Inglese*. At the time when our maritime expeditions and our politics

brought us most into contact with Spaniards, our literary habits were more influenced by the Italian language than by the Spanish: and hence it is quite possible that this *-ese* may have been learnt of Spaniards and yet dressed in an Italian orthography.

409. The formative *-eous*, *-ous*, with which our French list concludes, is one that seems to thread together the Saxon *-wis*, and the French *-ois* or *-eux*, and the Latin *-ius* or *-osus*, in one sequential chain. We can hardly disconnect the modern *righteous* from the Saxon *rihtwis*, any more than we can *courteous* from French *cortois*, Late Latin *cortensem*, or *gracious* from *gracieux*, which figures in English of the year 1402, as may be seen above, 71.

Examples:—*assiduous*, *auriferous*, *boisterous*, *chivalrous*, *covetous*, *criminous* (Com. Pr. § 29), *dexterous*, *disastrous*, *dolorous*, *enormous*, *erroneous*, *glorious*, *gracious*, *imperious*, *jealous*, *licentious*, *marvellous*, *mischievous*, *multitudinous* Sh., *necessitous*, *noxious*, *obnoxious*, *obstreperous*, *ominous*, *outrageous*, *pious*, *poisonous*, *precious*, *preposterous*, *propitious*, *rebellious*, *religious*, *riotous*, *serious*, *specious*, *timorous*, *treacherous*, *zealous*.

*obstreperous.*

Nor is it a mean praise of rural life  
And solitude, that they do favour most  
Most frequently call forth, and best sustain,  
These pure sensations; that can penetrate  
The obstreperous city; on the barren seas  
Are not unfelt.

William Wordsworth, *The Excursion*, Bk. iv.

*melodious, spacious.*

Dan Chaucer, the first warbler, whose sweet breath  
Preluded those melodious bursts, that fill  
The spacious times of great Elizabeth  
With sounds that echo still.

Alfred Tennyson, *Dream of Fair Women*.

*Bumptyous* was a slang adjective which appeared about 1830 at Oxford and Cambridge. It is now sometimes seen in literature :—

‘Look at that comical sparrow,’ she said. ‘Look how he cocks his head first on one side and then on the other. Does he want us to see him? Is he bumptyous, or what?’—George Macdonald, *The Seaboard Parish*, ch. xi.

*stercoraceous.*

The stable yields a stercoraceous heap.

William Cowper, *The Task*, Bk. iii.

This termination, blending with L. *-āceus*, has given *-aceous* :—*argillaceous*, *cretaceous*, *herbaceous*, *rosaceous*, *testaceous*.

410. Here we bring the French Adjective to an end, but not without repeating the observation, which has been already made above under the Substantive, that the line of division between our French and Latin groups is much blurred. The general case is this : We took the form itself from the French ; but the great bulk of the present constituents of the group have been derived to us from the Latin. It should be added that many words seem now most easily traceable to the Latin, which we originally borrowed from the French. For in the great latinizing tyranny, many words were purged from the tinge of their French original, and reclaimed to a Latin standard. The *delectable* of Chaucer and Piers Plowman had become *delectable* long before John Bunyan wrote of the Delectable Mountains. When the learned of the nation were steeped in Latin, vast quantities of old French words in our language had a new surface of Latin put upon them.

*Latin Adjectival Forms.*

411. A few are simply denuded of their terminations:—*acid* acidus, *lucid* lucidus, *tranquil* tranquillus. The Latin formatives are—

- ose
- ive
- ile, -il
- ine
- ary
- at-ory
- ent
- lent
- ate
- al, -ical, -esimal
- ar
- an, -ian, -arian, -alian.

-ose. We begin our Latin list with a second issue of the Latin termination -osus. It is as markedly modern as the previous one is distinguished for its old standing in the language. It has an Italian tinge. Examples:—*bellicose*, *globose* M., *gloriose*, *grandiose*, *jocose*, *operose*, *otiose*, *varicose*.

*operose.*

I heard Dr. Chalmers preach. It was a splendid discourse against the Judaical observance of the Sabbath, which he termed 'an expedient for pacifying the jealousies of a God of vengeance,'—reprobating the operose drudgery of such Sabbaths. Many years afterwards, I mentioned this to Irving, who was then the colleague of Chalmers; and he told me that the Deacons waited on the Doctor to remonstrate with him on the occasion of this sermon.—H. C. Robinson, *Diary*, 1821.

412. In -ive, Latin -ivus:—*active*, *aggregative*, *appreciative*, *associative*, *authoritative*, *comparative*, *conclusive*, *creative*, *crescive* Sh., *distinctive*, *elective*, *exclusive*, *forgetive* Sh., *imaginative*, *inquisitive*, *inventive*, *legislative*, *nuncupative*, *passive*, *pensive*, *plaintive*, *positive*, *putative*, *reflective*, *reparative*, *re-*

*pulsive, responsive, retentive, sensitive, speculative, suggestive, superlative, talkative.*

At one time this form inclined to a passive signification, as

*insuppressive.*

Nor the insuppressive mettle of our spirits.

W. Shakspeare, *Julius Cæsar*, ii. i. 134.

*unexpressive.*

And hears the unexpressive nuptial song.

J. Milton, *Lycidas*.

But now it is confined to the active sense. See above,  
404.

*responsive.*

The swain responsive as the milk-maid sung.

Oliver Goldsmith, *The Deserted Village*.

*speculative.*

High on her speculative tower

Stood Science waiting for the hour.

William Wordsworth, *The Eclipse of the Sun*, 1820.

*aggregative, associative, creative, motive.*

Fancy is aggregative and associative—Imagination is creative, motive.—John Brown, M.D., *Horæ Subsecivæ*.

This form has been fruitful in substantives, as *alternative, detective, executive, invective, motive, narrative, palliative, prerogative, representative, sedative.*

Horne Tooke having obtained a seat in the House of Commons as representative of the famous borough of Old Sarum.—H. C. Robinson, *Diary*, 1801.

413. In *-ile, -il*; Latin *-ilis* and *-ilis*, as *juvenilis, facilis*.

This quantitative distinction is not observed in English.

Examples:—*civil, contractile, docile, facile, febrile, fertile, fragile, gentile, hostile, infantile, juvenile, servile, sessile, subtil.*

In *-ine, -in*; Latin *-inus, -ineus*: — *asinine, canine,*

*divine, feminine, internecine, intestine, marine, masculine, sanguine.*

*asinine.*

—that asinine feast of sow-thistles and brambles.—J. Milton, *Education*.

Our pronunciation of *marine* is French, and thus we are again reminded that our Latin list is not entirely of direct Latin derivation, but only prevalently so.

This form has produced some gentile adjectives; as, *Florentine, Latin, Philistine*.

414. In *-ary*, Latin *-arius*:—*contemporary, exemplary, imaginary, military, missionary, parliamentary, secondary, salutary, sanitary, stationary, stipendiary, tertiary, visionary.*

*petitionary.*

Ros. Nay, I pre' thee now, with most petitionary vehemence, tell me who it is.—*As You Like It*, iii. 2.

Claspt hands and that petitionary grace  
Of sweet seventeen subdued me ere she spoke.

Alfred Tennyson, *The Brook*.

*parliamentary, military.*

The consequence was, that as the jealousies between the Parliament and army rose up, each side appealed to him as its especial friend, and the parliamentary Cromwell was arbitrating on the very dissatisfactions in the army which the military Cromwell had been fostering.—J. B. Mozley, *Essays*, i. 264.

In its substantival aspect:—*dignitary, prebendary.*

*signatory.*

All the Powers, signatories of the Treaty of 1856.—*Queen's Speech*, 1867.

415. In *-atory*, Latin *-atorius*:—*commendatory, criminatory, derogatory, exculpatory, expiatory, migratory, nugatory, obligatory, preparatory, propitiatory, respiratory, supplicatory.*

*criminalatory.*

And was taken with strongly criminatory papers in his possession.

Substantivate:—*lavatory, observatory.*

**416.** In *-ent*, from the Latin participial termination *-ens*, *-entis*:—*benevolent*, *confident*, *dependent*, *efficient*, *eminent*, *excellent*, *fluent*, *indulgent*, *innocent*, *insolent*, *insolvent*, *lenient*, *municipicent*, *obedient*, *patent*, *patient*, *potent*, *prominent*.

Many of these are used substantively, as *expedient*, *incident*, *insolvent*, *patent*, *patient*, *precedent*, *student*, *superintendent*.

*diluent.*

His rule is not Sir Roger de Coverley's, that there is much to be said on both sides; but a rule much more diluent of all certainty, viz. that there is no proof in any case in which there is anything to be said on the other side.—J. B. Mozley, *Essays*, ii. 379: 'The Argument of Design.'

**417.** The form *-lent*, Latin *-lentus*, must be distinguished from the foregoing:—*corpulent*, *esulent*, *feculent*, *flatulent*, *fraudulent*, *opulent*, *somnolent*, *succulent*, *truculent*, *violent*, *virulent*.

Some adjectives in *-ent*, with an *L* of the root, have a false semblance of belonging here, as *benevolent*, *equivalent*, *indolent*, *insolent*, *prevalent*, *malevolent*. Here we seem almost over the border of English philology, but in dealing with such a masterfully borrowing language as ours, it is not always easy to draw the boundary line.

*esulent.*

The Chinese present a striking contrast with ourselves in the care which they bestow on their esulent vegetation . . . . A more general knowledge of the properties and capabilities of esulent plants would be an important branch of popular education.—C. D. Badham, *The Esulent Funguses of England*, ed. F. Currey, p. xvi.

In *-ate*, from the Latin participle *-atus*:—*accurate*, *compassionate*, *considerate*, *delicate*, *desolate*, *determinate*, *illiterate*, *immediate*, *inchoate*, *inordinate*, *mediate*, *moderate*, *obstinate*, *passionate*, *sedate*, *separate*, *subordinate*, *temperate*.

**418.** In *-al*, Latin *-alis*:—*accidental*, *carnal*, *colonial*, *colossal*, *commercial*, *conditional*, *diurnal*, *eternal*, *formal*, *habitual*, *influential*, *inquisitorial*, *intellectual*, *intelligential* M., *in-*



*tentional, legal, martial, normal, nuptial, oval, parental, partial, personal, prodigal, provincial, radical, sensual, suicidal, universal.*

*general, sortal.*

It being evident that things are ranked under names into sorts or species only as they agree to certain abstract ideas to which we have annexed those names, the essence of each genus or sort comes to be nothing but that abstract idea, which the general or 'sortal' (if I may have leave so to call it from 'sort,' as I do 'general' from *genus*) name stands for.—J. Locke, *Essay* III. iii. 15.

*residual.*

But the planetary orbits turned out to be not quite circular after all; and grand as was the service Copernicus rendered to science, Kepler and Newton had to come after him. What if the orbit of Darwinism should be a little too circular? What if species should offer residual phenomena, here and there, not explicable by natural selection?—T. H. Huxley, *Lay Sermons*.

Substantivate:—*cardinal, cathedral, confessional, general* (captain), *initial, official, principal, professional.* 360.

In like manner *capital* is now better known as a substantive. For a capital city we say a Capital; for capital letters we say Capitals, the chapters in architecture are called Capitals. So that there is a freshness, as of novelty almost, about the reverted adjectival use:—

The old traditions which invested parents with the right to govern their children, and made Obedience the capital virtue of childhood, have begun to disappear.—R. W. Dale, *The Ten Commandments* (1872), p. 7.

In *-ical*, at first apparently based upon French *-ic*, and afterwards extended to the Greek adjectives in *-ic*. The adjectives in French *-ique*, English *-ic* ran with unusual celerity into substantival significations, as *domestique*, *domestic*; *physique*, *physic*; *logique*, *logic*. Hence there was a further demand for an adjectival form which should be unequivocal. This seems to be the account of that strain of adjectives in *-ical* which is one of the notes of the literature of the sixteenth and seventeenth centuries, and

which has been largely discarded in recent times. Matthew Parker dreaded the 'Germanical natures' of those who would fain have Zwinglianized the Church of England. In *1 Chron.* xxii. 5 is 'exceeding magnificent.'

*domestical.*

Dogs and such like domestical creatures. — Richard Sibbs, *Soules Conflict*, ch. x.

Such discarded forms have an air of obsolete old-fashionedness about them, and it almost excites a surprise to find that after all we have been rather arbitrary in our discontinuance of some, while we have continued to use others whose case is nowise different. We familiarly use *archæological*, *cynical*, *ecclesiastical*, *economical*, *ecumenical*, *evangelical*, *logical*, *mathematical*, *mechanical*, *methodical*, *periodical*, *physiological*, *political*, *practical*, *rhetorical*, *statistical*, *surgical*, *symmetrical*, *technical*, *tropical*, *whimsical*.

In some instances the variety of form has a differentiation of sense; thus, we say *economic* in relation to the public, but *economical* in relation to private housekeeping. So again *ecclesiastic* and *ecclesiastical*, *politic* and *political*, have their distinct and proper uses. This affords an example of the way in which language is enriched by variations of form.

The termination *-al* has attached itself much to substantives in *-ition*, *-ion*, *-ation*:—*additional*, *conditional*, *congregational*, *constitutional*, *devotional*, *educational*, *emotional*, *fractional*, *functional*, *intentional*, *national*, *occasional*, *professional*, *rational*, *sensational*, *traditional*.

Added to the *-esim-* of the Latin superlative, it makes the composite suffix *-esimal*:—*centesimal*, *infinitesimal*.

*-ar*, Latin *-aris*:—*auricular*, *circular*, *consular*, *familiar*, *linear*, *molecular*, *orbicular*, *perpendicular*, *polar*, *popular*, *regular*, *secular*, *singular*, *vulgar*.

Substantivate:—*scholar*.

**419.** -an, -ian, Latin -anus, -ianus:—*African, American, Christian, Darwinian, diocesan, Dominican, Franciscan, Hi-bernian, Indian, metropolitan, Persian, Polynesian, Puritan, Roman, Russian, Scandinavian, veteran.*

This form acquired its importance in the first century of the Roman Empire. The soldiers who attached themselves to Julius Cæsar in the civil wars were called **Juliani**, and this grew to be the established formula for a body of supporters or followers. The friends of Otho were **Otho-niani**, those of Vitellius **Vitelliani**; and in the same period it was that 'the disciples were called Christians first at Antioch.' Then it served for names of persons; as *Appian, Cyprian, Gratian, Hadrian, Lucian, Valentinian.*

Assimilated:—*Ossian.*

To this class of legends belong the poems respecting Saint Patrick and the old warrior-poet, Oisín, with whom the modern reader is better acquainted under the name of Ossian. They are to this day chaunted in those parts of Ireland in which the Gaelic language is spoken. . . . Oisín had died two centuries before Patrick's mission.—Aubrey de Vere, *Legends of Saint Patrick*; 1872; Preface.

Cumulate forms are produced by the addition of this formative to -ar, -ary, whence -arian:—*latitudinarian, parliamentarian, septuagenarian, Trinitarian, utilitarian, valetudinarian, vegetarian.*

Likewise to -al, making adjectives in -alian, as *bacchanalian, episcopalian, sesquipedalian.*

### *Greek Adjectival Forms.*

**420.** The Greek forms are:—

- ic
- istic
- astie
- oid

In -ic, from the Greek -ικός:—*academic, acoustic, æsthetic,*

*analytic, anarchic, arctic, antarctic, apathetic, apologetic, archaic, aromatic, athletic, Atlantic, atomic, authentic, barbaric M., cathartic, caustic, despotic, diatonic, dramatic, dynamic economic, epic, ethic, gastric, graphic, mimetic, mystic, optic, poetic, polytechnic, pragmatic, pyrotechnic, synoptic, telegraphic, theoretic.* These are roughly distinguishable from those in *-ic* after the French *-ique*, by being entirely of Greek material.

Strictly to distinguish the two sets, there needs an historical enquiry into each example severally. The bulk of these adjectives are shared by us with all the great languages of Western Europe, and there is no form that more distinctly represents the influence of ancient Greek in the modern world, and the importance of its contributions towards the formation of a universal terminology.

*-istic, -astic*, from the Greek *ανταγωνιστική -αστική*:—*antagonistic, characteristic, drastic, enthusiastic, gymnastic, patristic, pleonastic, pugilistic.* Sometimes *-istic* comes from the cumulation *-ist + -ic*, as *Calvinistic*. Recent products are *naturalistic, socialistic.*

Those in *-oid* were originally adjectival, but they have come to be used so much as substantives, that for adjectival purposes the Latin *-al* is added, making the composite termination *-oidal*:—*cycloidal, spheroidal.*

### *Comparison of Adjectives.*

421. (1) Some slight traces remain of that ancient Indo-European *-ma* superlative, which we see in Greek and Latin, as in *ἔσθωτος, infimus, primus, optimus, ultimus.*

It is a remarkable point of agreement between Mœsogothic and Anglosaxon, that these two, almost to the exclusion of the other dialects, have preserved this ancient form. The

specimens which linger on in English are masked under a modern guise, as if compounded with *more* and *most*.

MÆSOGOTHIC	ANGLOSAXON	ENGLISH
fruma	forma	<i>foremost</i>
aftuma	æftema	<i>aftermost</i>
hinduma	hindema	<i>hindermost</i>
innuma	innema	<i>innermost</i>
	utema	<i>uttermost</i>
	medema	<i>midmost</i>
	niðema	<i>nethermost</i>

In these cases the more recent *-est* has been added upon the ancient *-ma*, and the termination at first was not *-most* but *-mæst*, *-mest*: thus from A.S. *ÆFTEMA* came *eftemeſt*, and later *aftermost*. This coacervation of forms began early. Already the Mæsogothic has *aftuma* and *aftumist*, *hinduma* and *hindumist*, *fruma* and *frumist*; showing that *-ma* had become obscure at a distant period. The MG. had also a new comparative *frumôza* built upon the old superlative *fruma*, of which new comparative we have the exact analogue in our *for-m-er*.

(2) The system of comparison which is common to the whole Gothic family is that in *-er* and *-est*. In MG. the *-r* of our comparative appears as *-s*, in the terminations *-is*, *-ôs*, *-iza*, *-ôza*; our *-est* is MG. *-ist*.

(3) We English have moved on to a third method, namely by prefixing the adverbs *more* and *most*: a method which is also used in Swedish and Danish.

**422.** This has gained immensely in modern times upon the elder forms, insomuch that the comparison by *-er* and *-est* is rarely used now for words of more than two syllables, and not always for these. In early writers we meet with *ancienter*, *eloquenter*, *honourablest*, but in our day such forms are used only for a certain rhetorical effect that they carry

with them, or for a sort of humour which they seem to convey.

*cunningest.*

Does human nature possess any free, volitional, or truly anthropomorphic element, or is it only the cunningest of all Nature's clocks?—Professor Huxley, *Lay Sermons*, viii.

*wonderfullest.*

I like travels, too, a bit, and now and then I get hold of an interesting Life, but mostly they're about people that nobody ever knew anything about till they were dead, and then somebody makes 'em out to be the wonderfullest people that ever lived.—*Episodes in an Obscure Life*, vol. ii. ch. viii.

*startled.*

And yet, if you'll believe me, I once found a fairy story in a blue-book. If I'd found a fairy in it I couldn't have been startled.—*Id. ibid.*

Flexional and phrasal comparison are often played off against each other; as

*delightfullest . . . most tedious.*

I have here prescribed thee, Reader, the delightfullest task to the Spirit, and the most tedious to the Flesh, that ever men on Earth were employed in.—R. Baxter, *Saints Rest*, Introduction to Fourth Part; 1652.

There are a few Anomalous forms of comparison, and they are ancient:

good	better	best
bad	worse	worst
much	more	most
little	less	least

Cumulate comparatives, in which *-er* is added to the anomalous form, appear in *lesser*, *worser*:

. . . the greater light to rule the day, and the lesser light to rule the night.—*Genesis* i. 16 (1611).

Now with a general peace the world was blest;  
While our's, a world divided from the rest,  
A dreadful quiet felt, and worser far  
Than arms, a sullen interval of war.

John Dryden, *Astræa Redux* (1660) init.

*Logical function of the Adjective ; with a remarkable consequence.*

423. Having said so much on adjectival forms, let us now consider the logical character of the adjective, and a practical effect of that logical character upon our habitual conversation. An adjective is plainly of the nature of a predicate, and to select a predicate for a subject is an act of judgment. It is manifest that judgment is more exercised in the utterance of adjectives than in that of substantives. Nay, further, judgment is more exercised in the use of adjectives than even in that of verbs. The verb is indeed an instrument of predication more completely than the adjective is ; but then the verb predicates action while the adjective predicates quality, and quality is harder to discern than action. I say 'horse' from mere memory of my mother-tongue, and we hardly dignify it as an act of judgment if a man uses that word in the right place, and shews that he knows a horse when he sees it. Nor do we call it an exercise of judgment to say that a horse walks, trots, gallops, leaps. But to say good horse, bad horse, sound horse, young horse, is an affair of judgment. A child knows when he sees a garden, and we do not call it an act of judgment (except in technical logic) to exclaim 'There's a garden.' But to use 'garden' adjectively, as when a person comes across a flower, and says it is a *garden flower*, this is an act of judgment which it takes a botanist to exercise safely. This being so, the adjective involves a greater chance of making a mistake, or of coming into collision with the judgments of others, than any other part of speech. Partly from the rarity of good and confident judgment, and partly it may also be from the modesty which social intercourse requires, we perceive this

effect, that there is a shyness about the utterance of adjectives.\* Of original adjectives, I mean; such as can at all carry the air of being the speaker's own. And hence it has come about, that there is in each period or generation, one or more chartered social adjectives which may be used freely and safely. Such adjectives enjoy a sort of empire for the time in which they are current. Their meaning is more or less vague, and it is this quality that fits them for their office. But while it would be hard to define what such an adjective meant, it is nevertheless perfectly well understood.

**423 a.** One of these has been a chief heir-loom from Saxon times, and has made a figure in all stages of the national story. I suppose that no other Saxon adjective is comparable for length and variety of career to the word *free*. Originally meaning lordly, noble, gentle (78, 377), it has with each change of the national aim so changed its usage as still to take a prominent place. In the growth of the municipal bodies the privileged members were designated *free-men*; in the constitutional struggles it managed to represent the idea of liberty; and in these latter days, when social equality is the universal pretension, it signifies the manners thereon attendant in the modern coupling, *free and easy*.

The early sense may still be seen as late as Shakspeare:.

*Aia.* I thanke thee, Hector:  
Thou art too gentle, and too free a man.

*Troilus and Cressida*, iv. 5. 139.

**423 b.** Obvious examples of this sort of privileged adjective are the *merry* of the ballads, and the *fair* and *pretty* of the Elizabethan period. In Mrs. Cowden Clarke's Concordance to Shakspeare, there are about seven hundred examples of *fair*, without counting some derivatives and com-



pounds. This perpetual recurrence of the word made it a good butt :

*King.* All haile sweet Madame, and faire time of day.

*Qu.* Faire in all Haile is fowle, as I conceiue.

*King.* Construe my speeches better, if you may.

*Loues Labour's Lost*, v. 2. 340.

*Pan.* Faire be to you my Lord, and to all this faire company: faire desires in all faire measure fairely guide them, especially to you faire Queene, faire thoughts be your faire pillow.

*Helen.* Deere Lord, you are full of faire words.

*Pan.* You speake your faire pleasure sweete Queene: faire Prince, here is good broken Musicke.—*Troilus and Cressida*, iii. 1. 46.

**423 c.** Another adjective which has filled a space in the history of our language is the adjective *quaint*. This was already a great word in the transition period; it was an established word of old standing when Chaucer wrote, and it still retains some vitality. In Old French it was written *coint*, Ital. *conto*, and Diez traced it to Latin *cognitus*. Ducange derived it from *comptus*, neat, trim, orderly, handsome. The derivation of Diez accounts for the physical conformation of the word, just as *acquaint* is *adcognitare*. But the sentiment draws towards *comptus*, and it almost seems as if the word had derived its body from the one source and its mind from the other.

At the time of the rise of King's English in the fourteenth century, *quaint* was a great social adjective denoting an indefinite compass of merit and approbation. Whatever things were agreeable, elegant, clever, neat, trim, gracious, pretty, amiable, taking, affable, proper, spruce, handsome, happy, knowing, dodgy, cunning, artful, gentle, prudent, wise, discreet (and all this is but a rough translation of Roquefort's equivalents for *coint*), were included under this popular predicate.

In Chaucer, the spear of Achilles, which can both heal and hurt, is called a 'quaint spear':—

And fell in speech of Telephus the king  
 And of Achilles for his queinte spere.  
 For he coude with it bothe hele and dere.

*Canterbury Tales*, 10553.

Shakspeare has 'quaint Ariel' (*Tempest*, i. 2); and in *Much Ado about Nothing*, iii. 4. 20: 'But for a fine, quaint, graceful and excellent fashion, yours is worth ten on't.'

By the time we come to Spenser it has acquired a new sense, very naturally evolved from the possession of all the most esteemed social accomplishments; it has come to mean fastidious. Florimell, when she has taken refuge in the hut of the witch, is fain to accept her rude hospitalities:

And gan recomfort her in her rude wyse,  
 With womanish compassion of her plaint,  
 Wiping the teares from her suffused eyes,  
 And bidding her sit downe, to rest her faint  
 And wearie limbes awhile. She, nothing quaint  
 Nor 'sdeignfull of so homely fashion,  
 Sith brought she was now to so hard constraint,  
 Sat downe upon the dusty ground anon:  
 As glad of that small rest as bird of tempest gon.

*The Faery Queene*, iii. 7. 10.

Another stage in our national history, and we come to the period at which the word has stuck fast ever since, and there rooted itself. We may almost say that the word *quaint* now signifies 'after the fashion of the seventeenth century,' or something to that effect. It means something that is pretty after some bygone standard of prettyness; and if we trace back the time we shall find it in the seventeenth century.

In many respects Fuller may be considered the very type and exemplar of that large class of religious writers of the seventeenth century to which we emphatically apply the word 'quaint.' That word has long ceased to mean what it once meant. By derivation, and by original usage, it first signified 'scrupulously elegant, refined, exact, accurate,' beyond the reach of common art. In time it came to be applied to whatever was designed to indicate these characteristics—though excogitated with so elaborate a subtlety as to trespass on ease and nature. In a word, it was applied to what was ingenious and fantastic, rather than tasteful or beautiful. It is now wholly used in this acceptation; and always

implies some violation of the taste, some deviation from what the 'natural' requires under the given circumstances. . . . Now the age in which Fuller lived was the golden age of 'quaintness' of all kinds—in gardening, in architecture, in costume, in manners, in religion, in literature. As men improved external nature with a perverse expenditure of money and ingenuity—made her yews and cypresses grow into peacocks and statues, tortured and clipped her luxuriance into monotonous uniformity, turned her graceful curves and spirals into straight lines and parallelograms, compelled things incongruous to blend in artificial union, and then measured the merits of the work, not by the absurdity of the design, but by the difficulty of the execution,—so in literature, the curiously and elaborately unnatural was too often the sole object. . . . The constitution of Fuller's mind had such an affinity with the peculiarities of the day, that what was 'quaint' in others seems to have been his natural element—the sort of attire in which his active and eccentric genius loved to clothe itself. — *Edinburgh Review*, January, 1842 : Thomas Fuller.

423 d. Another such was the adjective *fine*,

With vessels in her hond of gold ful fine.

*Knights Tale*, 2911.

The truly philosophical language of my worthy and learned friend Mr. Harris, the author of *Hermes*, a work that will be read and admired as long as there is any taste for philosophy and fine writing in Britain.—Lord Monboddo, *Origin and Progress of Language*, init.

The prevalency of this adjective made it natural in the middle of the last century, when French writers began to speculate about 'Les Beaux Arts,' to find an English equivalent in the expression *Fine Arts*.

423 e. The adjective *elegant* was another such. It is now little used: almost the only new combination it has entered into in our day is in the dialect of the apothecary, who speaks of an 'elegant preparation.'

But in the last century, and in the early part of this century, we had *Elegant Extracts*, and *elegant* in a variety of honoured positions. Scott spoke of Goethe as 'the elegant author of *The Sorrows of Werther*.' In the first sentence of Bishop Lowth's address To the King, which is prefixed to his *Isaiah*, this word comes in, thus:

## SIRE,

AN attempt to set in a just light the writings of the most sublime and elegant of the Prophets of the Old Testament, &c.

George Horne (afterwards Bishop of Norwich), towards the close of last century published some sermons, and half apologising in his Preface said:—

This form of publication is generally supposed less advantageous at present than any other. But it may be questioned whether the supposition does justice to the age, when we consider only the respect which has so recently been paid to the sermons of the learned and elegant Dr. Blair.

**423 f.** Another adjective that was once in vogue is *handsome* :

For a few days every morning visit in Highbury included some mention of the handsome letter Mrs. Weston had received. 'I suppose you have heard of the handsome letter Mr. Frank Churchill had written to Mrs. Weston? I understand it was a very handsome letter, indeed. Mr. Woodhouse told me of it. Mr. Woodhouse saw the letter, and he says he never saw such a handsome letter in his life.'—Jane Austen, *Emma*, c. 2.

**424.** But none of these ever reached a greater, if so great, a vogue as the chartered adjective of our own and our fathers' generation, namely, the adjective *nice* *nyce*, OF. *nice*, Lat. *nescius* ignorant.

In its original sense of ignorant, it occurs in Robert of Gloucester, 'For he was nyce and kowpe no wisdom' p. 108 (Skeat); and this sense is found as late as Chaucer, *Tales* 6520, 'wise and nothing nice.'

The word dates from the great French period, and meant ignorant, foolish, absurd, ridiculous; then in course of time it came to signify whimsical, fantastic, wanton, adroit; and thence it slid into the meaning of subtle, delicate, sensitive, dainty, delicious. Perhaps *nesh* *HNÆSC*, soft, tender, has contributed to the English development of this adjective. Of its modern social application, we have already a foretaste in Milton:

A nice and subtle happiness I see  
Thou to thyself proposest in the choice  
Of thy associates.—*Paradise Lost*, viii. 399.

Should an essayist endeavour by description to convey the signification of this word in those peculiar social uses so familiar to all, he would find that he had undertaken a difficult task. It implies more or less the possession of those qualities which enjoy the approbation of society under its present code.

As far back as 1823, a young lady objected to Sydney Smith: 'Oh, don't call me *nice*, Mr. Sydney; people only say that when they can say nothing else.' This expostulation drew forth his Definition of a Nice Person, which may be seen in the Memoir of his Life, and which will serve to complete the case of this important little office-bearing adjective.

### *Morphology of the Adjective.*

425. Let us close this section with some observations on the morphology of the adjective, or in other words, on the divers ways it has of dressing itself up to act its part on the stage of language. By 'adjective' here is meant the pure mental conception, as opposed to the form. There are three ways in which the adjectival idea clothes itself and finds expression, which it may be convenient to call the three adjections.

1. The first, which may be called the Flat<sup>1</sup>, is by collocation. Thus, *brick* and *stone* are substantives; but mere

<sup>1</sup> I have been asked, Why 'Flat'? To this I can only answer by another question:—Why do you say 'a flat refusal'? or, 'a flat contradiction'? or, 'No, I won't, that's flat'? What does the word mean in the following quotation?—'He turned neither better nor worse then flat Atheist,' Thomas Fuller, *Abel Redevivus*, 1651. Only this I will say, that it is not used disparagingly; for the structures which I have called Flat are of the purest native idiom, and it is due to these structures perhaps more than to any other that can be named, when good English style merits the praise of 'racy.'

position before another substantive turns them into adjectives, as *brick house*, *stone wall*; and the latter, when condensed into a compound substantive, *stone-wall*, may again by collocation make a new adjective, as 'Stone-wall Jackson.'

Thus we speak of *garden flowers* and *hedge flowers*:—

Near yonder copse, where once the garden smiled,  
And still where many a garden flower grows wild.

Oliver Goldsmith, *Deserted Village*.

In some instances a substantive, through long standing in such a position, has acquired the adjectival habit exclusively.

565. Thus *milch*, in the expressions 'milch cow,' 'milch goat,' though now an adjective, yet is nothing but a phonetic variety of the substantive *milk*, just as *church* and *kirk* are varieties of the same word. Let our typical example of this adjection be *elm tree*.

2. The second, which may be called the Flexional, is by modification of form, either (a) in the way of Case, as *fool's paradise*, *nature's music*, *a snail's pace*, *a Jacob's staff* Sp. This is a power in poetry:

Her angels face  
•As the great eye of heaven, shyned bright,  
And made a sunshine in the shady place.

Edmund Spenser, *Faery Queene*, i. 3. 4.

*Rob.* When thou wak'st, with thine owne fooles eies peepe.—*A Midsummer Nights Dreame*, iv. i. 81.

or (b) through an adjectival formative, as *elmen tree*. The latter, being the most prevalent of all modes of adjection, has occupied to itself the whole name of Adjective.

3. The third way, which may be called the Phrasal, is by means of a symbol-word, and most prominently by the preposition *of*, as *gate of heaven*, *plank of elm*.

This adjection we have learnt from the French; and although we use it less than our neighbours, yet we are well

acquainted with such expressions as *men of business*, *persons of strong opinions*, *arms of precision*, *days of yore*, *matters of course*, *families of note*, *garlands of delight*.

426. This triple adjection pervades the language, and is one of the springs of its flexibility. In the compound *knight-hood* the word *knight* is an adjective by collocation. If we say *knight's rank*, or *knightly rank*, this is the second adjection. The third adjection is when we say *rank* or *quality of knight*. Thus we may tabulate to almost any extent :

1.	2.	3.
gold	golden	of gold
silver	silvern, silvery	of silver
steel	steelly (398)	of steel
timber	timbern	of timber
velvet	velvety	of velvet
wood	wooden	of wood

The following line displays the first and third :—

The velvet scabbard held a sword of steel.

H. W. Longfellow, *King Robert of Sicily*.

The next quotation displays the second and third :—

*rational . . . of reason.*

Law rational therefore, which men commonly vse to call the law of nature, . . . may be termed most fitly the law of reason.—R. Hooker, *Of the Lawes &c.* i. 8.

Cumulation of the second and third is employed in asseveration ; as ‘ of the earth earthy’ :

Now such a view of the clerical office is of the world worldly.—Frederic Myers, *Catholic Thoughts*, ii. 18.

427. This analysis would not be quite idle if it were only for an observation which it enables us to make on the relative adjectional habits of the three languages.

1. The flat adjection is peculiarly English. There is indeed a rare and fitful use of it in French, but in German

it is quite gone, having passed into the sphere of the Compounds.

2. The adjection 2 (*a*), unknown because impossible in French, is common to English and German. The 2 (*b*) is the technical Adjective, and all this section has been occupied with it, and it is common to the three as to all mature languages. But the German, being destitute of the First Adjection, and little disposed to avail itself of the Third, uses this Flexional one to an astonishing extent. Thus Jacob Grimm's Grammar is with perfect propriety called 'die Grimmsche Grammatik,' and his works are spoken of as 'die Grimmschen Werke.'

3. The third adjection is imitated a little in German and a good deal in English, but in neither to such a degree as to obscure the fact that it was French by origin, or to interfere with its natural heritage as a prominent characteristic of the French in common with the other Romanesque languages.

Such are the three ways in which we manage the expression of the adjectival idea, the three methods of adjection, the variations in the Morphology of the Adjective.

This threefold variety of adjectives, Flat, Flexional, and Phrasal, has a philological importance which will more clearly be seen in the next section, where it will be made the basis of the whole arrangement.

### 3. OF THE ADVERB.

428. In Adverbs our attention shall be given to one leading character. It is that which has been already traced in the adjectives at the end of the last section. The adverbs rise stage above stage in a threefold gradation. They are either Flat, Flexional, or Phrasal; and this division gives the plan of the present section.



If a substantive becomes an adverb by position we call it a Flat Adverb, as *forest wild* in 219. Or if an adjective is so transformed—as

*extreme.*

All the former Editions being extream Faulty.—Preface to *Tele-machus*; translated by Littlebury and Boyer, 11th ed.; 1721.

these are flat adverbs. If we say *extremely faulty* we use a flexional adverb: and the same thing may be expressed by a phrasal adverb, thus, *faulty in the extreme.*

But before proceeding to catalogue, it will be desirable to apprehend clearly what an adverb is, in the most pure and simple acceptation of the term. The adverb is the tertiary or third presentive word. It has been shewn above that the substantive is the primary, that the adjective and verb are co-ordinated as the secondary, and we now complete this trilogy of presentives by the addition of the adverb, which is the third and last of presentive words. Whatever material idea is imported into any sentence must be conveyed through one of these three orders of words. All the rest is mechanism.

We assign to the adverb the third place, although we know that it does not stand in that order in every sentence. We do so because this is the true and natural order; for it is in this order alone that the mind can make use of it as an adverb. Whether the adverb stand first, as in 'very fine child,' or in the third place as in 'John rides well,' either way it is equally third in mental order. As *fine* is dependent on *child* for its adjectival character, so *very* is dependent on the two for its adverbial character. There is a good meaning in *very* if I say 'a very child,' but it is no longer an adverbial meaning.

429. As a further illustration of the tertiary character of the adverb, it may be noticed that it attaches only to adjectives.

tives and verbs, that is to the two secondary words. The adverb is further removed from the base of language, it is higher above the foundation by which language is based in physical nature; in other words, mind is more deeply engaged in its production than it is either in that of the substantive or of the adjective. Accordingly the adverbs cannot be disposed of in a catalogue such as we have made of substantives and adjectives. The power of making adverbs is too unlimited for us to catalogue them as things already moulded and made. The adverb is to be looked at rather as a faculty than as a product, as a potential rather than as an actual thing.

Of all presentive words, the adverb has most sympathy with the verb. Indeed, this quality is already intimated in the Latin name of Adverb. It is the peculiar companion of the verb, as the adjective is of the substantive. It continues or intensifies the mental action raised by the verb, or couched in the adjective. And here having reached as it were the third and topmost storey of our edifice, we leave behind us the care for raw material, and think more of the graces of architectural composition. We have done with the forest and the quarry, and we are absorbed in the contemplation of the effect. We say no more about nounal material, Saxon, French, or other; our attention shall be given to a division of an inward nature, and this internal division is the more worthy of consideration, as it is not peculiar to the adverbs, but pervades the general economy and progress of the language.

### (1) *Of the Flat Adverb.*

430. The Flat Adverb is simply a substantive or an adjective placed in an adverbial position. The same word, which, if it qualified a noun, would be called an adjective, being set

to qualify an adjective or a verb is called an adverb. The use of the unaltered adjective as an adverb has a peculiar effect, which I know not how to describe better than by the epithet 'Flat.' This effect is not equally appreciable in all instances of the thing; but it may perhaps be recognised in such an expression as *wonder great*, which was common in the fourteenth century, or in the following:

*villainous.*

With foreheads villainous low.

W. Shakspeare, *Tempest*, iv. i. 247.

*cormorant.*

When spight of cormorant deuouring Time.

*Loues Labour's lost*, i. 1. 4.

The uneasy young traveller in an American car, who (as Mr. Zincke relates) exclaimed 'Mother, fix me good,' gave us there an excellent example of this original adverb of nature.

This adverbial use of *good* is not admitted in literary English, but the analogous use of *gut* is polite German. Indeed, the flat adverb is much more extensively used in German than in English, as *schreiben Sie langsam*, write slow<sup>1</sup>.

431. English instances of this primitive adverb will be found not only in colloquial and familiar language:—*walk fast, walk slow; speak loud, speak low; tell me true; yes, sure*; but also in solemn diction, as, 'The ungodly shall be clean gone' *Ps.* xxxvii. 10. They are frequent in our early classics, and they are still cherished by our modern poets. But the precise grammar-book hardly allows them. Instead of *just*

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\* In *Jeremiah* xlix. 8; 'Flee ye, turne backe, dwell deepe, O inhabitants of Dedan,' the flat adverb *deep* looks like an imitation from Luther: *Fliehet, wendet euch und verkriechet euch tief, ihr Bürger zu Dedan.*

and *right*, as in the following passage from Shakspeare, we should now be directed to say 'exactly' or 'precisely':

At this fusty stuffe  
The large *Achilles* (on his prest-bed lolling)  
From his deepe Chest, laughs out a lowd applause,  
Cries excellent, 'tis *Agamemnon* iust.  
Now play me *Nestor*; hum, and stroke thy Beard  
As he, being drest to some Oration:  
That's done, as neere as the extreamest ends  
Of paralels; as like, as *Vulcan* and his wife,  
Yet god *Achilles* still cries excellent,  
'Tis *Nestor* right. *Troilus and Cressida*, i. 3. 161.

*brisk.*

He cherups brisk his ear-erecting steed.  
William Cowper, *The Task*, Book III.

*pretty.*

I don't mean to hurt you, you poor little thing,  
And pussy-cat is not behind me;  
So hop about pretty, and put down your wing,  
And pick up the crumbs, and don't mind me.  
*Nursery Rhyme.*

*slow . . . best.*

While the bell is cooling slow  
May the workman rest:  
Each, as birds through bushes go,  
Do what likes him best.  
H. D. Skrine, *Schiller's Song of the Bell*.

*extraordinary.*

We had an extraordinary good run with the Tiverton hounds yesterday.—*Land and Water*, January 15, 1870.

Of these our short and homely adverbs there are some few which did not always belong to this group, but have lapsed into it from the flexional group. Such are *ill*, *still*, which in Saxon are oblique cases, *ILLE*, *STILLE* (disyllabic):

To this group belongs a word, provincial indeed, but prevailing through the eastern half of the island from Norfolk

to Northumberland, namely the adverb *geyn*, German *gegen*, meaning near, handy, convenient. Its use appears in the following dialogue taken from life :

Where's the baby's bib, Lavina ?  
 On the chair, m'm.  
 I don't see it anywhere here.  
 Well'm ; I'm sure I laid it *geyn* !

**432.** Perhaps there is no part of the language that more plainly forces on us the need of looking beyond the pale of literature and standard grammar, if we are to comprehend the Philology of the English Tongue. Within grammatical liberty we could muster but a poor account of the flat adverb, which is the parallel in English of the whole German adverb.

The flat adverb is in fact rustic and poetic, and both for the same reason—namely, because it is archaic. Out of poetry it is for the most part an archaism, but it must not therefore be set down as a rare, or exceptional, or capricious mode of expression. If judgment went by numbers, this would in fact be entitled to the name of The English Adverb. To the bulk of the community the adverb in *-ly* is bookish, and is almost as unused as if it were French. The flat adverb is all but universal with the illiterate. But among literary persons it is hardly used (a few phrases excepted), unless with a humorous intention, as when Charles Lamb, writing to H. C. Robinson, says :—

Farewell ! till we can all meet comfortable.—H. C. Robinson, *Diary*, 1827.

**433.** For a bridge to the next division we may produce one of the frequent instances in which a flat adverb is coupled with a flexional one, as when the Commons, on the 18th of November 1558, responded to the Chancellor's announcement with the memorable cry : ' God save queen Elizabeth ;

long and happily may she reign.' The following line wins some of its effect from this adverbial variation :

Who sings so loudly and who sings so long.

Alexander Pope, *The Dunciad*, Bk. III.

### (2) *Of the Flexional Adverb.*

434. When the flexional system of language had become established, and the nouns were declined Nominative, Genitive, Dative, Ablative—a new and effectual way of applying a noun adverbially was by adding it to the sentence in its genitive or dative or instrumental case. As this was the usual way of making adverbs in Greek and Latin, so also in Saxon. Of these we have little left in modern English.

Genitival adverbs are now antiquated, and a certain obscurity rests even on those which remain in use. We will begin with one that savours strongly of antiquity, and which will hardly be found after Chaucer, viz. *his thonkes*, in the sense of willingly, or with his consent :

Ful soth is seyde, that love ne lordschipe  
Wol not his thonkes have no felaschipe.

*The Knightes Tale*, 768.

We have in familiar and homely use the genitives *mornings* and *evenings*, but we have nothing to match the German mittags at midday, lit. of midday.

435. Other instances of the genitival adverb are *backwards*, *eastwards*, *homewards*, *needs*, *northwards*, *southwards*, *upwards*, *westwards*.

*needs*.

Sen þou hast lerned by þe sentence of plato þat nedes the wordes moten ben conceyued to þo þinges of whiche þei speken.—*Boethius* (Early English Text Society), p. 106.

TRANSLATION.—*Since thou hast learned by the sentence of Plato that the words must needs be conceived (fittingly) to those things of which they speak.*

**436.** The adverbs in -*ling*<sup>2</sup>, -*long*, -*INGA*, -*UNGA*, -*LUNGA* are perhaps old Genitives:—*darkling*, *flatling*, *groveling*, *headlong*, *sidelong*, *strydling* (Halliwell)<sup>1</sup>.

It would be a mistake to think of the adverb *groveling* as a participle from the verb to *grovel*; but the mistake is so easy that it is possible the verb may owe its existence to it. Spenser has *groveling* repeatedly to express collapse or proneness on the ground, with verbs like 'fall' or 'lie,' *F. Q.* ii. 1. 45; iii. 1. 38; 4. 17; 5. 23. Chaucer preserves the simple flat adverb *grof*: 'they fallen grof' they fall on their faces, *C. T.* 921.

*darkling.*

Then feed on Thoughts, that voluntary move  
Harmonious numbers; as the wakeful Bird  
Sings darkling, and in shadiest Covert hid  
Tunes her Nocturnal note.

John Milton, *Paradise Lost*, iii. 39.

This adverb also took the genitival form, as *eggelinges* edgewise (*Chevelere Assigne* 305), *grobelynge*s, *hedlynge*s; a form richly prolific in the Anglian region, where the *g* disappears:—*aiblins* perhaps, *backlins* backwards, *blindlins* with eyes blinded, *brawlins* finely, *darklins* in the dark, *eastlins* eastwards, *flatlins*, *grufelins*, *halfins* partly, *headlins*, *hidlins* secretly, *mirkclins* in the dark, *norlins* northwards, *newlins* newly, *scantlins* scarcely, *sidelins* obliquely, *stownlins* clandestinely (*stown*=*stolen*), *stride-lins*, *westlins* westwards, *widdershins* or *withershins* in a direction contrary to the sun.

**437.** The Dative formation is well preserved in the old-fashioned adverb *whilom*, *whylome* Sp. The dative and ab-

<sup>1</sup> Whether these are, as Rask thought, old genitive plurals, see discussion in Grimm, ii. 357. Of this adverbial form the Scandinavian languages have no trace.

lative plural of nouns in Saxon was in -UM, as HWILE while, time; HWILUM at whiles, at times. This may be illustrated from the Saxon proverb: 'Wea bið wundrum clibbor,' Woe is wonderfully clinging. Here the idea of 'wonderfully' is expressed by the Dative plural of the noun *wonder*, and WUNDRUM signifies literally 'with wonders.' Another example is *seldom*, of which the simple *seld* is used by Chaucer and Shakspeare as a Flat Adverb:

Selde is the Friday all the weke ylike.

*Canterbury Tales*, 1541.

*Aia*. If I might in entreaties finde successe,  
As seld I haue the chance;—

W. Shakspeare, *Troilus and Cressida*, iv. 5. 150.

The adverbs in *-meal* are old datives in MÆLUM, from MÆL a prominent word, with the sense of mark, spot, token, sign, ensign, landmark, measure of space, interval of time; thus already in the tenth century, to eat before mealtime was ÆR MÆLE; a foot measure was FÔT MÆL; and the Cross was CRISTES†MÆL the ensign of Christ. There were many Adverbs of this pattern:—DROPMÆLUM by drops, SCÉAFMÆLUM by sheaves *Matt.* xiii. 30, þUSENDMÆLUM by thousands. In the transition we have *wukemelum* week by week (*Orm*); *flokmele* in crowds *Ch.*, *lim-mele* limb from limb *Layamon*, *parcel-mel* by retail *Piers P.*, *pett-mele* piecemeal *Rob. of Glouc.*, *stoundemele* from moment to moment:

And hardily, this wind that more and more  
Thus stoundemele encreseth in my face.

G. Chaucer, *Troilus and Creside*, Bk. V. 674.

*flokmele.*

Only that point his peple bare so sore,  
That flokmele on a day to him they went.

*The Clerkes Tale*, init.

*limb-meal.*

Tear her limb-meal.—W. Shakspeare, *Cymbeline*, ii. 4.



**438.** Accusative formation occurs in *-ly* the termination which has the greatest adverbial vogue. In modern English the adverbial *-ly* is in form like the adjective *-ly*, but in Saxon the forms differed, the adjectival being *-lic* and the adverbial *-lice* (two syllables); and this *-e* was the sign of an old accusative neuter, as in Latin we have the adverb *multum*.

When we consider that two syllables, a long and a short, have been absorbed in the adverbial *-ly*, we can understand why this adverbial termination was pronounced so full and long down to the sixteenth century; as the following shews:

Ye ought to be ashamed,  
Against me to be gramed;  
And can tell no cause why,  
But that I wryte trulye.

Skelton, *Colyn Clout*.

At the very opening of *The Canterbury Tales* the importance of this remark is apparent; for, without attention to it, we cannot catch the rhythm of the fifteenth line of the *Prologue*:

And specially | from euery shires ende.

When this adverbial *-ly* was sometimes superadded to the adjectival, the latter shrank into tonelessness, as *comelyley* in Chaucer, *Blaunche* 848.

**439.** In *chiefly* and *verily* a French base has received a Saxon formative. These adverbs are memorials of the bi-lingual period of our language. *Verily* is our substitute for the French *vraiment*, Italian *veramente*, Latin, or rather Roman *verā mente*. It is curious to observe that the Romanesque languages should have taken the word for Mind as the material out of which they have moulded a formula for the adverbial idea; while the Saxon equivalent has grown out of the word for Body; *lic* being body German *Leich*.

**440.** This adverbial form has become so exceedingly

prevalent above all others, as to eclipse them and cause them to be almost forgotten: and withal, the great dominance of this form as an adverb has cast a shadow over the adjectival form out of which it sprang. Sometimes the two functions come into an uncomfortable collision with one another; as, 'Their ungodly deeds which they have ungodly committed,' where the first *ungodly* is an adjective and the second an adverb. As a general rule it is better to keep these two functions wide apart and clear of each other, and not to say, for instance, of the father of Goethe, that he was 'passionately orderly.'

441. What was said in the last section about social adjectives, applies also to adverbs, though in a more superficial way. Adverbs do not root themselves so firmly as adjectives do. In the last century a frequent adverb was *vastly*: thus, in *Mansfield Park*, when Edward was resolute that 'Fanny must have a horse,' we read:—

Mrs. Norris could not help thinking that some steady old thing might be found among the numbers belonging to the Park, that would do vastly well.

At the present moment it may be said that *awfully* is the adverb regnant. 'How do?' 'Awfully jolly, thanks.'

442. Before we pass from this, one of the most dominant forms of our language, we may glance for a moment at the feeling and moral effects with which it is associated. As the substantive is the most necessary of words, so the adverb is naturally the most decorative and distinguishing. And as it is easiest to err in that part of your fabric which is least necessary, so a writer's skill is more severely tested in his adverbs than in his substantives or adjectives. It is no small matter in composition to make your adverbs appear as if they belonged to the statement, and not as mere arbitrary appendages. Hardly anything in speech gives greater

satisfaction than when the right adverb is put in the right place.

Dickens, describing the conversation of two men at a funeral as they discuss the fate or prospects of various neighbours, past and present, says, with one of his happiest touches, that they spoke as if they themselves were 'notoriously immortal.'

How select is this 'notoriously'! How different from the common tendency to be profuse in adverbs, which is a manifestation of the impotent desire to be effective at little cost. The following is not a strong example, but it will indicate what is meant:—

Most heartily do I recommend Mr. Beecher's sermons . . . they are instructively and popularly philosophical, without being distractingly metaphysical.

**443.** As in art the further an artist goes in embellishment the more he risks a miscarriage in effect, so it is in language. It is only the master's hand that can safely venture to lay on the adverbs thick. And yet their full capability only then comes out when they are employed with something like prodigality. When there is a well-ballasted paragraph, solid in matter and earnest in manner, then, like the full sail of a well-found ship, the adverbs may be crowded with glad effect. In the following passage how free from adverbs is the body of the paragraph; and when we come to where they are lavishly displayed at the end, we feel that the demonstration is justified. If we quoted only the termination of this passage, the adverbs would lose their virtue.

I believe the first test of a truly great man is his humility. I do not mean by humility, doubt of his own power, or hesitation in speaking his opinions; but a right understanding of the relation between what *he* can do and say, and the rest of the world's sayings and doings. All great men not only know their business, but usually know that they know it; and are not only right in their main opinions, but they usually know that they are right in them; only, they do not think much of themselves on that account. Arnolfo knows he can build a good dome at Florence; Albert Dürer writes calmly to one who had found fault with his work,

'It cannot be better done'; Sir Isaac Newton knows that he has worked out a problem or two that would have puzzled anybody else;—only they do not expect their fellow-men therefore to fall down and worship them; they have a curious under-sense of powerlessness, feeling that the greatness is not *in* them, but *through* them; that they could not do or be anything else than God made them. And they see something divine and God-made in every other man they meet, and are endlessly, foolishly, incredibly merciful.—John Ruskin, *Modern Painters*, Part IV. c. xvi. § 24.

The author of *Friends in Council*, describing, and at the same time illustrating, what a weighty sentence should be, though he says nothing about the distribution of the adverbs, has nevertheless determined that point in the most effectual manner by his example:—

*Sir Arthur.* Pray lay down the lines for us, Ellesmere . . . Pray tell us what a weighty sentence should be.

*Ellesmere.* It should be powerful in its substantives, choice and discreet in its adjectives, nicely correct in its verbs: not a word that could be added, nor one which the most fastidious would venture to suppress: in order lucid, in sequence logical, in method perspicuous; and yet with a pleasant and inviting intricacy which disappears as you advance in the sentence: the language, throughout, not quaint, not obsolete, not common, and not new: its several clauses justly proportioned and carefully balanced, so that it moves like a well-disciplined army organised for conquest: the rhythm, not that of music, but of a higher and more fantastic melodiousness, submitting to no rule, incapable of being taught: the substance and the form alike disclosing a happy union of the soul of the author to the subject of his thought, having, therefore, individuality without personal predominance: and withal there must be a sense of felicity about it, declaring it to be the product of a happy moment, so that you feel it will not happen again to that man who writes the sentence, or to any other of the sons of men, to say the like thing so choicely, tersely, mellifuously, and completely.—*Realmah*, ch. vii.

444. Unless thus used, with skill and discretion, the reiteration of the formal adverb is apt to generate fulsomeness. Ordinarily it will not bear a very heavy charge; and when the weightiest demonstrations of this kind have to be made, it is found by experience that the requisite display of adverbiality is accomplished with another sort of instrument.

As a bridge from this section to the next, the variation 'not grudgingly or of necessity,' 2 *Cor.* ix. 7, will do very

well. Or the following line from *The Man of Lawes Tale*, where, be it said in passing, the first word consists of four syllables :—

Solempnely with euery circumstance.

Instances of this kind are very frequent, in which an adverb of the formal kind is coupled with one of the Phrasal, to the consideration of which we now proceed.

### (3) *Of the Phrasal Adverb.*

445. The Phrasal Adverb is already considerably developed, and it is still in course of development ; but it attracts the less attention because the thing is going on under our eyes. As the general progress of language involves the decay of flexion and the substitution of symbolic words in its place, so this alteration befalls particular groups of words more or less, in proportion as their functions are linked with flecional terminations. When Adverbs got them Case-endings, they incurred the liability of being translated into Phrases. A flecional word is a phrase in the bud. The sense of the termination can be expressed by a preposition, and so the inflected word can be turned into a Phrase. The adverbs have shewn themselves apt to take advantage of this chance of enlargement ; and it is with them perhaps more than with any other Part of Speech, that the difference lodges which is sometimes expressed by the terms Synthetic and Analytic. In philology these terms mean as much as Compact and Detached ; so that flecional languages are called Synthetic, and deflectionized languages are said to be Analytic.

This expansion of language seems to call for a corresponding enlargement in the sense of the term Adverb.

If *willingly* is an adverb in the sentence 'I gave him sixpence willingly,' then what am I to call the phrase 'with a good will,' if I thus express myself, 'I gave him sixpence with a good will'? In its relation to the mind this phrase occupies precisely the same place as that word; and if a different name must be given on account of form only, our terminology will need indefinite enlargement while it represents only superficial distinctions. I would call them both adverbs, distinguishing them as Flexional and Phrasal. Often we see that we are obliged to translate a flexional Greek adverb by a phrasal English one; thus—*παιδιόθεν*, *Mark* ix. 21, of a child; *ἀληθῶς*, *John* vii. 40, of a truth; *ὁμοθυμαδόν*, *Acts* ii. 1, with one accord; *ἀπερισπάστως*, *1 Cor.* vii. 35, without distraction; *ἀδιαλείπτως*, *1 Thess.* v. 17, without ceasing.

446. Genitival adverbs having ceased to grow in the language, their place is supplied by the formation of phrasal adverbs with the symbol *of*; as, *of a truth*, *of necessity*, *of old*.

And all be vernal rapture as of old.

*Christian Year*, xxiii after Trinity.

In the modern language prepositions generally take the place of oblique cases, and so *of* takes the place of the genitival flexion. Instead of *evenings* and *mornings* (434) we may say

*of an evening*, *of a morning*.

All indeed have not time for much reading; but every one who wishes it, may at least manage to read a verse or two, when he comes home of an evening, and of a morning before going to work.—Augustus William Hare, *Sermons to a Country Congregation*, 'Use the Bible.'

*of a Saturday night*.

I always speak truth of a Saturday night. — Walter Scott, *Guy Mannering*, vol. ii. ch. 8.

447. In like manner *by* supplies the place of the old

instrumental case -um. The adverbs in *-meal* were, as above stated, old Datives, and they long continued, as one still continues, to stand alone without the aid of a preposition. In the following quotation the preposition compensates for the obsolescence of the termination.

In the *Book of Curtesye* of the fifteenth century, the 'childe' is advised to read the writings of Gower and Chaucer and Occleve, and above all those of the immortal Lydgate; for eloquence has been exhausted by these; and it remains for their followers to get it only by imitation and extracting—*by cantelmele*, by scraps, extracts, quotations:—

There can no man ther fames now disteyne:

Thanbawmede toung and aureate sentence,

Men gette hit nowe by cantelmele, and gleyne

Here and there with besy diligence,

And fayne wold riche the crafte of eloquence;

But be the glaynes is hit often sene,

In whois feldis they playned and have bene.

Oriel MS., E. E. T. S., Extra Series, iii.

Where now we say *by little and little* we read in *Piers P.* the flexional formula, *lere hem litlum and litlum*<sup>1</sup> = teach them by little and little, Passus xv. 599 (B).

448. When we consider the greater range of prepositions as compared with case-endings, we see that this phrasal stage of the adverb makes a great enlargement of the faculties of the language; and the more so as the rudimentary forms are often retained for optional use even after the more explicit have developed themselves. So numerous are the adverbial phrases that we cannot attempt a list of them; the following examples will remind the student of vast numbers that are unmentioned:—*at best, at intervals, at large, at least, at length, at most, at random, at worst; in earnest, in fact, in*

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<sup>1</sup> This, so late as the fourteenth century, we must take as a touch of antique learning, or a dash of local dialect, or perhaps a curious commingling of both.

*good faith, in jest, in that behalf, in truth, in vain, in season ; by chance, by turns, by all means, by the way ; for good and all ; on all hands, on every side, on occasion, on second thoughts, on a small scale.*

*at last.*

So that one may scratch a thought half a dozen times, and get nothing at last but a faint sputter.—James Russell Lowell, *Fireside Travels*, 1864, p. 163.

*with confidence, with consternation, with disorder.*

After a skirmish in the narrow passage, occasioned by the footman's opening the door of the dismal dining-room with confidence, finding some one there with consternation, and backing on the visitor with disorder, the visitor was shut up, pending his announcement, in a close back parlour.—Charles Dickens, *Little Dorrit*, ch. 10.

*without effort and without thought.*

When I contemplate natural knowledge squandering such gifts among men, the only appropriate comparison I can find for her is, to liken her to such a peasant woman as one sees in the Alps, striding ever upward, heavily burdened, and with mind only bent on her home ; but yet, without effort and without thought, knitting for her children.—T. H. Huxley, *Lay Sermons*.

Phrasal Adverbs combine cumulatively with the elder forms, and often with a forcible result. With the flexional, as 'in an instant suddenly.' With the flat, as

*sudden in a minute.*

Let no man think that sudden in a minute

All is accomplished and the work is done ;—

Though with thine earliest dawn thou shouldst begin it,

Scarce were it ended in thy setting sun.

Frederick W. H. Myers, *St. Paul*.

**449.** Phrasal Adverbs have sometimes coalesced into one vocable, as when the preposition *on* subsides into *a*, and becomes a prefix :—*abed* ON BEDDE, *afar*, *afield*, *afoot*, *agog*, *along*, *aloud*, *apiece*, *aright*, *awork*. In our earlier printed



literature, and far down in the seventeenth century, this kind of adverb is printed in two vocables, as a *good* (270):

*a right.*

Therefore he was a prickasoure a right.

G. Chaucer, *Prologue*, 189.

They turne them selues, but not a right, & are become as a broken bowe.—Miles Coverdale, *Hosea* vii. 16.

*a forlorn.*

And forc'd to liue in Scotland a Forlorne.

W. Shakspeare, 3 *Henry VI*, iii. 3. 26.

So likewise a *high* in *Richard III*, iv. 4. 86; a *bed* in *Henry V*, iv. 3. 64.

The phrase *o'clock* was originally a *clocke*. In Shakspeare (1623) we find *o'clocke* indeed, and *of clocke*, and *of the clocke*. But these are exceptional, and the prevailing form is a *clocke*:

*Ros.* I pray you, what is 't a clocke?

*Orl.* You should aske me what time o' day: there's no clocke in the Forrest.—*As You Like It*, iii. 2.

Some words still written as two may really be one, and our habit of orthography may be at fault. This is remarkably the case with a little remnant of compound adverbs formed with *to*, which once were more numerous, are of high antiquity, and bespeak a sense and use of *to* no longer familiar to us:—*today* (German *heut zu tage*), *tonight*, *tomorrow*, *toyear*.

450. Another form of the phrasal adverb is where a noun is repeated with a preposition to each, or one preposition between the two, as *day by day*, *bridge by bridge*, *from hour to hour*, *wave after wave*.

Not to be crost, save that some ancient king  
Had built a way, where, link'd with many a bridge,  
A thousand piers ran into the great Sea,  
And Galahad fled along them bridge by bridge.

Alfred Tennyson, *The Holy Grail*.

451. Room enough must be given to the term Adverb to let it take in all that appertains to the description of the condition and circumstances attendant upon the verbal predication of the sentence. If I say, 'I gave him sixpence with a good will,' and if the phrase 'with a good will' is admitted to a place among adverbs, then there is no reason to exclude any circumstantial adjunct, such as 'with a green purse,' or 'without any purse to keep it in.' If any one objects to this as too vague a relaxation of our terminology, I would propose that for such extended phraseological adverbs we adopt the title of Adverbiation. Such a term would furnish an appropriate description for the relative position of a very important element in modern diction. At the close of the following quotation we see a couple of phrases linked together, which would come under this designation:—

I had a very gracious reception from the Queen and the Prince Consort, and a large party of distinguished visitors. The affability and grace of these exalted personages made a deep impression on me. It might be copied by some of our grocers and muffin-bakers to their great improvement, and to the comfort of others surrounding them.—*The Public Life of W. F. Wallett, the Queen's Jester, 1870.*

452. If the study of grammar is ever to grapple with the facts of language, one of two things must take place: either we must make a great addition to the terminology, or we must invest the present terms with a more comprehensive meaning. If the ancient terms of grammar were the result of mature and philosophical thought, and if they at all reflected those mental phases which must necessarily underlie all highly organized speech, then they will naturally and without suffering any violence bear continual extension, so as still to cover the phenomena of language under the greatly altered conditions of its modern development. A multiplication of terms is not in itself a desirable thing in any method; and least of all in one that holds a prominent place in educational studies.

One of the best tests of the soundness of a system hinges on this—Whether it will explain new facts without providing itself with new definitions and new categories. The multiplication of names and classes and groups is for the most part not an explanation at all, but only an evasion of the difficulty which has to be explained. We have, then, explained a new phenomenon, when we have shewn that it naturally belongs to or branches out of some part of the old and familiar doctrine. As therefore it is the condemnation of any system that it should be frequently resorting to new devices, so it is the greatest recommendation when it appears to be ever stretching out the hand of welcome to admit and assign a niche to each newly observed phenomenon.

These remarks are suggested by the stage at which we are now arrived in our delineation of the phrasal adverb. For here we perceive that an opportunity offers itself to explain philologically one of the most peculiar of the phenomena of the English language. That which we call the English infinitive verb, such as *to live*, *to die*, is quite a modern thing, and is characteristic of English as opposed to Saxon. The question, in presence of such a new phenomenon, is naturally raised,—Whence this form of the infinitive verb? We did not borrow it, for it is not French nor Latin; we did not inherit it, for it is not Saxon<sup>1</sup>. How did it rise, and what gave occasion to it?

**453.** The answer is, that it first existed as a phrasal adverb; that it was a method of attaching one verb to another in an adverbial manner, and that in process of time it detached

<sup>1</sup> The use of the preposition *to* as a handle to the infinitive in Meesogothic, as *jah thata du frijôn kal to áγαν̄an* (*Mk.* xii. 33), is not an adequate example of the thing here spoken of, but may well represent the dormant germ of it.

itself and assumed an independent position. As the fruit of the pine-apple is not the termination of a branch, forasmuch as the plant continues to push itself forward through the fruit and beyond it, so it is with language. The sentence is the mature product of language, but not a terminal or final one, since, out of the extremity of sentences there shoot forth germs for the propagation of new phrases and the projection of new forms of speech.

In the *Saxon Chronicle of Peterborough*, anno 1085, we read: 'Hit is sceame to tellanne, ac hit ne thuhte him nân sceame to dōnne'—'It is a shame to tell, but it seemed not to him any shame to do.' The Saxon infinitives of the verbs *do* and *tell* were DŌN and TELLAN; but here these infinitives are treated as substantives, and put in the oblique case with the preposition *to*, by means of which these verbs are attached adverbially to their respective sentences. Quite distinct is the construction 'to speak of it is shameful,' where the verb is now detached and formed into the modern infinitive, and put as the subject of the sentence. These verbs TO TELLANNE and TO DŌNNĒ are phrasal adverbs; even as in the modern sentence, 'He has three shillings a week to live on,' *to live on* is a phrasal adverb.

454. In modern English this adverbial use is eclipsed to our eyes by the far greater frequency of the substantival or infinitive use; but still it is not hard to find instances of the former, and there are two in the close of the following paragraph. Mr. Sargent, pleading for colonies and emigration, says:

We are told also that those who go are the best, the backbone of the nation; that the resolute and enterprising go abroad, leaving the timid and apathetic at home. This is not the whole truth. . . . In one sense these are our best men: they are the best to go, not the best to stay.—*Essays by Members of the Birmingham Speculative Club*, p. 26.

455. As in French the phrase *à faire*, occurring often in such connection as *quelque chose à faire*, *beaucoup à faire*,

something to do, a great deal to do, became at length one vocable, and that a substantive *affaire*, English *affair*, so likewise in provincial English did to-do become a substantive, as in the Devonshire exclamation, 'Here's a pretty to-do!' In place of this western to-do the King's English adopted the northern equivalent at do, and this infinitive subsided into *ado*.

The above explanation of the phrasal Infinitive may be confirmed or corrected by the young philologist; only he should consider in what way the infinitives may appear to have been formed in other languages. It might be worth while to trace the origin of the Danish infinitive, which like ours is phrasal (Θ); he should also cast a glance at the flexional infinitives of the Greek and Latin, and see what sort of an account has been rendered of these by the Sanskrit scholars<sup>1</sup>.

By way of reflection upon this Trilogy of Adverbs, be it observed that the subtleness of their utility lies not merely in the provision of a threefold choice for the fitness of every occasion, though that is a great advantage; but still more in the power of adverbial variation which they render possible. The repetition of one cast of adverb is liable to become monotonous, and accordingly when adverbs press for admission more than one at a time, it is well to be able to provide them each with a several garb. If we compare French and English, we see how great a difference this makes. In *Micah* vii. 3 we read (1611) 'That they may doe euil with both hands earnestly'; but the Rochelle Bible (1616) has, 'Pour faire mal à deux mains à bon escient,' with adverbial monotony; whereas the English wins a certain force by varying the cast of the adverb.

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<sup>1</sup> F. Max Müller, *Chips*, iv. 33.

## CHAPTER VIII.

### THE NUMERALS.

**456.** THE Numerals present the most compact system of harmonious words that Comparative Philology discovers. Up to Hundreds the vocabulary of numbers is absolutely one in all the Indo-European nations, and this implies that in the patriarchal home they must have arrived at this pitch of arithmetic before their dispersion.

A further stage of agreement presents itself in the Numerals of our own particular family. In English and the kindred dialects this harmony extends to Thousands; and this imports that before the breaking up of our Gothic family into its several nations, the system of numeration was perfected to any point short of a Million.

In the two following tables these elementary facts are presented to the eye. The first table exhibits the most illustrious languages of the Indo-European stock agreeing up to Hundreds; the second exhibits the agreement of our own family up to Thousands.

This retentiveness of antiquity is manifestly connected with the demand for constant use; and this again by involving much attrition has caused the etymological value of the primitive Numerals to be lost<sup>1</sup>.

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<sup>1</sup> Guesses have been made at the etymology of the primitive Numerals; thus *two* has been referred to the Second Personal Pronoun *thou*, Latin *tu*; *three* to the same root as the preposition *through*, Latin *trans*, as if for breaking new ground after the long confinement of the reckoning mind within the limits of duality. *Five* has been connected with *fist* and *pugnus*, with its five fingers. *Seven*, Latin *septem*, is

457. In consequence of the luxuriant declension of the Numerals in Sanskrit, I have given (after Bopp) only the 'theme' in each case; that is to say, the part of the word which is present or implied in each of the various forms under which it appears in literature.

	SANSKRIT	GREEK	LATIN	LITHUANIAN <sup>1</sup>	WELSH
1	eka	hen	un	wien	un
2	dva	du	du	du	dau
3	tri	tri	tri	tri	tri
4	chatur	tessar	quatuor	keturi	pedwar
5	panchan	pente	quinque	penki	pump
6	shaṣṭh	hex	sex	szeszi	chwech
7	saptan	hepta	septem	septyni	saith
8	ashtan	okto	octo	asztuni	wyth
9	navan	ennea	novem	dewyni	naw
10	dasan <sup>2</sup>	deka	decem	deszimt	deg
11	ekadasan	hendeka	undecim	wienō-lika	unarddeg
12	dvasadan	dōdeka	duodecim	dwy-lika	deuddeg
13	trayodasan	triskaideka	tredecim	try-lika	triarddeg
14	chaturdasan	tessareskaideka	quatuordecim	keturio-lika	pedwararddeg
15	pancadasan	pentekaideka	quindecim	penkiolika	pymtheg
16	shodasan	hekkaideka	sedecim	szesziolika	unarbytheg
17	saptadasan	heptakaideka	septendecim	septyniolika	dauarbytheg
18	astadasan	oktokaideka	octodecim	asztuniolika	triarytheg
19	unavinsati	enneakaideka	undeviginti	dewyniolika	pedwararbytheg
20	vinsati	eikosi	vi-ginti	dwi-deszimti	ugain [theg
30	trinsat	triakonta	tri-ginta	tris-deszimt	deg ar hugain
40	chatvarinsat	tesseractakonta	quadraginta	ketures-deszimt	dengain
50	panchasat	pentekonta	quingaginta	penkios-d.	deg a deugain
60	shashti	hexakonta	sexaginta	szeszios-d.	triugain
70	saptati	hebdomekōnta	septuaginta	septynes-d.	deg a thriugain
80	asṭi	ogdoekōnta	octoginta	asztunias-d.	pedwarugain
90	navati	enenekōnta	nonaginta	dewynes-d.	deg a phedwaru
100	satam	hekaton	centum	szimtas	cant [gair

supposed to have meant the next or subsequent number, and thus expressing another fresh start, as if *six* had been a fixed limit for a time; from *ἑνω*, *sequor* follow.

<sup>1</sup> Mr. Morfill has kindly helped me with the Lithuanian Numerals.

<sup>2</sup> For *dakan*.

	MESOGOTHIC	ANGLOSAXON	ENGLISH	ICELANDIC	DANISH	GERMAN
1	ain	an	<i>one</i>	einn	een	ein
2	twai	twá, twegen	<i>two, twain</i>	tveir, tvennir	to, tvende	zwei, zween
3	threis	thréo	<i>three</i>	þrír	tre	drei
4	fidwor	feower	<i>four</i>	fiórir	fire	vier
5	fimf	ff	<i>five</i>	fimm	fem	fünf
6	saihs	six	<i>six</i>	sex	sex	sechs
7	sibun	seofon	<i>seven</i>	sjau	syv	sieben
8	ahtau	eahta	<i>eight</i>	átta	aate	acht
9	niun	nigon	<i>nine</i>	nú	ni	neun
10	tailhun	týn	<i>ten</i>	tíu	ti	zehn
11	ain-lif	endlufon	<i>eleven</i>	ellifu	elleve	elf
12	twa-lif	twelf	<i>twelve</i>	tólf	tolv	zwölf
13	...	threotýne	<i>thirteen</i>	þrettán	tretten	dreizehn
14	fidwôr-taihun	feowertýne, &c.	<i>fourteen, &amp;c.</i>	fiórtán	fjorten	vierzehn
20	twai-tigjus	twentig	<i>twenty</i>	tuttugu	tyve	zwanzig
21	...	an and twentig, &c.	<i>twenty-one, &amp;c.</i>	tuttugu ok einn	een og tyve	einundzwanzig
30	threis-tigjus	thritig	<i>thirty</i>	þrír tigir	tredive	dreißig
40	fidwor-tigjus	feowertig	<i>forty</i>	fiórir tigir	fyrretyve	vierzig
50	fimf-tigjus	fiftig	<i>fifty</i>	fimm tigir	halvtredsindstyve	fünfzig
60	saihs-tigjus	sixtig	<i>sixty</i>	sex tigir	tresindstyve	sechzig
70	sibun-têhund	hund-seofontig	<i>seventy</i>	sjau tigir	halvfjersindstyve	achtzig
80	ahtau-têhund	hund-eahtatig	<i>eighty</i>	átta tigir	firindstyve	neunzig
90	niun-têhund	hund-nigontig	<i>ninety</i>	nú tigir	halvfemsindstyve	hundert
100	tailhun-têhund or Hund	Hund or hund- teontig	<i>Hundred</i>	hundrað	hundrede	hundert
120	...	hund-twelftig	<i>hundred &amp; twenty</i>	...	hundrede og tyve	hundert und zwanzig
200	twa hunda	twá hund	<i>two hundred</i>	...	to hundrede	zwei hundert
300	thrija hunda	thréo hund	<i>three hundred, &amp;c.</i>	...	tre hundrede	drei hundert
1000	thusendi	thused	<i>thousand</i>	thúsund	tusinde	tausend



### *The Decimal Basis.*

459. Every known system of counting is based upon a small number of primitive words, which supply the elements of progressive numeration. The Indo-European system is based upon the number 10, and all the numbers from ten to hundreds have their vocabulary furnished out of the elements of the first ten.

From 11 to 19 the Numerals are formed by the addition of digits to 10; thus, one and ten = 11, two and ten = 12, three and ten = 13, &c. In this series there are in our family two—namely, *eleven* ENDLUFON, MG. ain-lif; *twelve* TWELF, MG. twa-lif—which may be exceptions to this prevalent rule; for these compounds have not yet been satisfactorily explained. It was thought that the Lithuanian -lika was evidence that -lif was but a disguised form of *ten*; this -lika being (supposably) for -dika, Lat. *decem*; but this view is now discredited. Reversely, our -lif now seems to take the lead, and to interpret -lika from Lith. verb for 'to remain,' 'to be left over'; like our old LIFAN (274 f). In this way *eleven* and *twelve* would have meant 'one left over ten,' 'two left over ten.'

From 20 to 100 the Tens are named by multiplication of the self-same elements, thus—twice ten = 20, thrice ten = 30, &c. Our *ten* is seen through MG. taihun to be the same word with Latin *decem* and the other Aryan examples down to the Welsh *deg*; and of this Numeral we had a second form which appears in *twenty* TWENTIG, MG twai-tigjus. This -ty -tig in 20, 30, 40, &c. meant ten. The word *hundred* falls into the same system. If we remove the addition -red (324) there remains *hund* as the pure Numeral. This is short for the compound HUND-TEONTIG, which is a pleonastic repetition. After *ninety* would naturally

follow at the same rate of reckoning 'ten-ty'; but *hund* and *ten* are two forms of the same word, as may easily be understood by a glance at MG. *taihun*, out of which *ten* comes by contraction of the two syllables into one, and *hund* is the final syllable only extended by an excrescent *d*. In Ulfilas we find 100 expressed in its original fulness as ten tens: *taihuntaihund mitadê kaurnis* a hundred measures of corn, *Luke* xvi. 7.

The first part in *twen-ty* is best explained from an old Distributive *twéon* (*binus*), MG. *tweihnai*, as in *tweihnôs*, *paidôs* two coats apiece, *Luke* ix. 3. This Distributive is preserved in *between*, and was still a separable adjective in the epic formula *BE SÆM TWÉONUM* between seas, exactly like *mith tweihnaim markôm* between borders, in Ulfilas, *Mark* vii. 31. Here also we must rank *twin* *GETWÎN*.

Decimal Numeration is the prevalent system of the world; it is not confined to the more advanced races, but is found in all the stages of human civilisation, in African, Asiatic, and American vernaculars; and it runs through all the languages of the Malay family. Even where some other basis has been taken at first, it has in many instances merged into the Decimal<sup>1</sup>.

But there are other systems with outlines no less distinctly marked. There is the Quinary system, of which the basis is 5; and the Vicesimal system, of which the basis is 20. The Quinary is found purest in African vernaculars. Of the 20-system there are scattered examples in Africa and in Asia, but it is found most developed in some American vernaculars, where the standard powers are 20,  $20 \times 20 = 400$ ,  $20 \times 400 = 8000$ .

The Vicesimal system is seen in the Welsh column above.

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<sup>1</sup> Even the unique native system of Hawai, of which the basis is 4, ascends by multiplication with 10, thus: 4, 40, 400, 4000, &c.

where the ascent from 20<sup>1</sup> to 100 is expressed thus—*ugain* twenty, *deg ar ugain* ten (added) to twenty, *deugain* twoscore, *deg a deugain* twoscore and ten, *triugain* threescore, and so on, exactly as we also from this point say, threescore and ten, fourscore, fourscore and ten; which looks even as if we had learnt it from the ancient Britons. For it is very remarkable that this does not appear in German or in any of the kindred dialects, excepting only Danish; it is not even in Swedish, which for the most part runs on the same lines with Danish. In the Danish column it will readily be seen that after 40 the reckoning is vicesimal:—50 is half[way to]threescore, 70 halffourscore, 90 halffivescore. Oddly the French have it; *soixante dix*, *quatre vingts*, *quatre vingts dix*, in Parisian French; whereas the provincials say *septante*, *huitante*, *nonante*.

The main systems of numeration are the Quinary, Decimal, and Vicesimal, and it is now pretty generally agreed that these elements of arithmetic came to man from the five fingers of his hand, the ten of his two hands, and his twenty fingers and toes.

There is another system, of which the natural suggestion is not so obvious, and which for arithmetical purposes is superior to any of these. This is the system of which the basis is 12; the Duodenary system. Some hint of such a system may be surmised in the obscurity which besets the etymology of *eleven* and *twelve*, as if a long pause had been made at that stage. And this idea is borne out by the series of Tens being carried, in English, not to 100 only, but to 120; and further, by the division of this series into two parts after 60, exactly in the middle, after which the prefix *HUND-* begins: *HUNDSEOFONTIG . . . HUNDTWELFTIG*. This last was popularly considered as the round sum; it was not the Hundred of  $10 \times 10$ , but that of  $10 \times 12$ , which

bore the name. The long hundred, or hundred of 120, is still well known in certain trades. The Normans called this the English Hundred, the English way of counting, *Anglicus numerus* <sup>1</sup>.

### *Grammatical.*

460. The numerals make a little noun-group by themselves, and are (like the chief noun-group) distinguished by the threefold character of substantive, adjective, and adverb.

The distinction between substantive and adjective is not indeed so sharp here as in other presentive words. It is however plain that the Cardinals when used arithmetically are substantives, as in 'two and two make four.' Also when the numeral takes a plural form, it must be regarded as a substantive, e. g.

There are hundreds of genuine letters of Mary Queen of Scots still extant.—John Hosack, *Mary Queen of Scots and her Accusers*, p. 198.

There is in some languages an abstract substantive which is formed upon Cardinals, and it has a peculiar utility in expressing the more conventional quantities or Round numbers. Thus in French there is *huitaine*, a quantity of eight, also *dixaine*, *douzaine*, *quinzaine*, *vingtaine*, *trentaine*, *quarantaine*, *cinquantaine*, *soixantaine*, *centaine*. Of all this we have nothing. Only we have borrowed their word for a tale of twelve, and have anglicised it into *dozen*. Then we have a native substitute for *vingtaine*, not originally a numeral at all, but a word that practically fills the place of one. This is the word *score*, meaning a notch on a stick or some such ledger, and indicating that in the rude book-posting of our ancestors

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<sup>1</sup> Domesday, I. 336 a, 'In civitate Lincolia erant tempore Regis Edwardi, novies centū 7 lxx Mansiones hospitatae. Hic numerus Anglicus computatur i. centum pro cxx<sup>11</sup>.' Ibid. 336 b, 'Ex predictis mans. que T. R. E. fueri' hospitatae, sunt m<sup>o</sup> wastae cc Anglico numero i. cc xl.' Sir H. Ellis, *Introduction to Domesday*, I. 148.

a larger notch was made at every twenty. The Greek made Abstracts of Numerals like the French, and we have adopted some:—*monad, triad, decade, chiliad, myriad*.

When used numerically, as *two stars, three graces, four seas, five senses*, then the numerals have rather the appearance of adjectives. But we should notice that there is not in thought the same adjectival character in the numeral as there is in the nounal group. If I say *bright stars, fabled graces, uncertain seas, receptive senses*, these adjectives have the same relation to their substantives, whether those substantives be taken in the plural or in the singular. Whereas the numerals *two, three, four, five*, belong to their substantives only conjointly and not severally. It may have been a dim sense of this difference that caused the vacillation which has appeared in language about the adjectival declension of numerals. In Saxon the first three numerals were declined:—*one*  $\hat{A}N$  with variations of Gender, Case, and also Number; *two*  $TW\hat{A}$ , and *three*  $PR\hat{E}O$  with variations of Gender and Case. The masculine of  $TW\hat{A}$  was  $TWEGEN$ , whence *twain* is a relic from which the sense of Gender has evaporated. The genitive was in  $-RA$  like Strong Adjectives; thus  $TW\hat{E}GRA$  of two,  $PR\hat{E}ORA$  of three: ‘ $\beta is is \beta\hat{a}ra \text{ } \beta r\hat{e}ora \text{ } h\hat{i}da \text{ } land \text{ } gem\hat{a}ere,$ ’ this is the landmeer of the three hides. So  $EALRA \text{ } aller$  (138) was genitive of  $EAL$  all, and by analogy we find such an oddity as *bother* gen. of *both*, and with the further addition of  $s$  genitival, thus: *her botheres* of them both, *oure bothers* of us both, *Piers P.* (C) iii. 67, vii. 181.

It is in the Ordinal numbers that the Numerals more particularly assume the adjectival character. We retain all the Ordinals in their Saxon form except one, namely *second*, which was borrowed from the French—a solitary instance among the Numerals, properly so called. The Saxon word in its place was *other*  $\hat{O}\beta ER$ , a word which has now a pronominal value only. It had this pronominal value in ancient

times, in OHG. *andar* and in the MG. *anþar*. This equivocal use it doubtless was which caused our adoption in this single case of a French Ordinal. So also the Germans have discarded *ander* from the numerical function, and doubtless for the same reason; and they have made a new Ordinal for that place after the prevalent type, *der zweite*.

461. Adverbial numerals are such as *once, twice, thrice, four times, &c.*, where it is to be observed that the difference of adverbial form between the first three numerals and their successors is of a piece with the fact that these three were and others were not, or at least not in an equal degree, declinable in Saxon. It is generally found in languages that the earlier numerals are the more liable to flexion. The adverbs *once, twice, thrice*, are in fact genitival forms under a frenchified orthography. In the *Ormulum* they are written *aness, twiþess, thriþess*. But even when divested of their French garb, they do not prove to be old Saxon forms. For *once, twice, thrice*, the Saxon was *ÆNE, TUWA, þRIWA*. But although our forms are not ancient, their distinctness from the rest of the series is ancient. For in the corresponding Saxon series there was a like transition: the next adverbs were phrasal, *fÉOWER sÎÐUM, fÎF sÎÐUM, &c.* with the Dative (447) of *sÎÐ* turn, journey, MG. *sinth*, also used in this adverbial manner: *ainamma sinþa once, twaim sinþam twice, þrim sinþam thrice, fimf sinþam five times, sibun sinþam seven times*. This usage of the word *sÎÐ* still survives in Chaucer:

And such he was i-proved often sithes.—*Prologue* 485.

In Composition the first and second Numerals take a different aspect of orthography or of pronunciation; thus *one*, which we now pronounce *wun*, preserves its older sound in *on-ly* and *alone*. Then *two* appears as *twi-* and *tway-* in *twilight, twibill*, and *twîfeald* now *two-fold; tway-blade*.

## CHAPTER IX.

### THE PRONOUN GROUP.

**462.** WE now cross the greatest chasm in language—the chasm which separates the Presentives from the Symbolics. So profoundly has this separation been felt by philologers, that some would even regard these two spheres of speech as radically and originally distinct from each other. The consideration of this theory would lead us beyond the track of the present treatise. It is only noticed here as a testimony to the greatness of the distinction between Nouns and Pronouns.

How far they were originally distinct and independent of each other is a question for minute etymological investigation, and cannot be settled either one way or the other by the measure of current distinctions. It is plain that the most widely severed functions may be discharged by words which have once been identical.

Professor Müller has in his Lectures (Second Series, 1864) given an excellent illustration of the way in which the one class of words may be transplanted into the place of the other. “The pronoun of the first person in Cochín-Chinese is not a pronoun, but means ‘servant. ‘I love’ is expressed in that civil language by ‘servant loves.’” If the word servant in this case is not a pronoun, it is at least in a fair way of becoming so. Already in English ‘your humble servant,’ when used playfully as a substitute for I, is a pronoun; as much so as *your Honour, your Lordship, your Grace, your*

*Highness, your Majesty.* That all these have passed, or at least are passing, into the region of the symbolic, there can be little doubt. And these recent instances of the transference enable us to conceive how all pronouns may possibly have been generated from nouns.

463. The wide difference between nouns and pronouns is equally certain, whatever may become of any etymological theory, inasmuch as it is a difference which depends not upon origin, but upon function. It is not our earliest impression when we first consider a butterfly, that it is a transformed caterpillar; and when we have discovered their identity of origin, we have in no wise removed their difference of function. Although we know that the caterpillar and the butterfly are the same individual, this does not a whit alter the fact that they are two widely different things, and in very different conditions of existence. Should it ever become capable of proof that all the pronouns had sprung from presentive roots, this would not invalidate the statement, that in passing from nouns to pronouns we traverse a wide gulf, and one which can hardly be overrated as the great central valley dividing the two main formations of which language is composed (227).

These two great hemispheres of language, which we designate as the Presentive and the Symbolic, which Bopp calls the Verbal and the Pronominal, may with equal propriety and greater brevity be simply called Nouns and Pronouns, for in fact every other part of speech branches out of these two. Of all the parts of speech hitherto noticed it is the general quality (putting aside a few incidental exceptions, such as the symbol verb *to be* and the auxiliaries) that they are presentive. Of all the parts of speech which remain to be noticed it is the general quality that they are (not presentive but) symbolic.



**464.** And yet we are not come to a dead level of symbolism. There are gradations of this character. The first pronouns that we shall consider are a class which combine with their symbolism a certain qualified sort of presentive power. How completely the personal pronouns are entitled to the character of symbolic we have already shewn (**246**). But here we have to add, that besides the symbolic character, the pronoun *I* (for instance) has also a sort of reflected or borrowed presentiveness;—what may be called a sub-presentive power. Though this pronoun has absolutely no signification by itself, yet when once the substantive has been given like a keynote, then from that time the pronoun continues to have, by a kind of delegacy, the presentive power which has been deputed to it by that substantive. We may see the same thing if we consider the third personal pronoun

*him.*

It has been my rare good fortune to have seen a large proportion of the greatest minds of our age, in the fields of poetry and speculative philosophy, such as Wordsworth, Coleridge, Schiller, Tieck; but none that I have ever known come near him.—H. C. Robinson, *Diary*, 1831.

If we read this sentence, and ask ‘Who is *him*?’ we acknowledge the two qualities which constitute the substantive-pronoun: for we imply (1) that the word does indicate somebody, and (2) that it does not say who the person indicated is.

*he.*

He was a delightful man to walk with, and especially in a mountainous country. He was physically strong, had excellent spirits, and was joyous and boyish in his intercourse with his children and pupils.—H. C. Robinson, *Diary*, 1842.

This sub-presentive character will, as we proceed with the catalogue of the pronouns, become less and less perceptible, until at length, when the pronoun passes into the conjunction, it entirely fades from the view, and leaves only the pure

symbolic essence of speech, whose meaning is so slight as to be imponderable, and whose value for the highest purposes of language is so great as to be almost inestimable.

The pronouns are, as their name signifies, words which are the vicegerents of nouns. Accordingly, they vary in habit and function just in the same manner as nouns vary, and fall naturally into a similar division. This division is therefore into the same three groups as before, viz. I. Substantival, II. Adjectival, III. Adverbial.

### I. SUBSTANTIVAL PRONOUNS.

465. These are the pronouns of which, if the reader ask himself what presentive word they symbolise, he must make answer by a substantive. Among these the first in every sense are

#### *The Personal Pronouns.*

How ancient these are will best be seen by a comparative table. Most of them will be found to be radically the same in all the languages of the Gothic stock. The statement would apply much more widely; Professor Max Müller, speaking of the antiquity of *aham*, which is the Sanskrit form of *I*, says:

The Sanskrit *aham*, a word carried down by the stream of language from such distant ages, that even the Vedas, as compared with them, are but as it were of yesterday.—*Lectures*, Second Series, p. 348.

#### 466. *The Pronoun of the First Person.*

	MÆSOGOTHIC	ICELANDIC	ANGLOSAXON	ENGLISH
<i>Singular.</i>				
Nom.	ik	ek	IC	<i>I</i>
Gen.	meina	min	MĪN	...
Dat.	mis	mer	ME	} <i>me</i>
Acc.	mik	mik	(MEC) ME	

	MÆSOGOTHIC	ICELANDIC	ANGLOSAXON	ENGLISH
<i>Dual.</i>				
Nom.	wit	wit	WIT	...
Gen.	þnkara	okkar	UNCER	...
Dat.	unkis	} okkr	UNC	...
Acc.	unkis, unk			
<i>Plural.</i>				
Nom.	weis	wer	WE	<i>we</i>
Gen.	unsara	wâr	(USER) ðRE	...
Dat.	} unsis, uns	oss	US	<i>us</i>
Acc.				

Notice the paucity of English forms, as compared with those of the elder languages. Practically the difference is made up by the use of words like *of*, *to*, which have many other uses besides their application in this place. So that this is a case of simplification, of economy of form, in the modern as contrasted with the elder languages.

The contrast which the above table exhibits between the English on the one hand, and the ancestral dialects on the other, is very striking. It shews how far we have moved away from our kindred in regard to that pronominal element of language which is justly esteemed as being among the most constant. But this will appear still more striking if we proceed to compare the same member in French and Italian, and observe how much we have approximated to the Romanesque dialects.

	FRENCH	ITALIAN	ENGLISH
<i>Singular.</i>			
Nom.	Je	Io	<i>I</i>
Gen.	de moi	di me	<i>of me</i>
Dat.	à moi	a me	<i>to me</i>
Acc.	me	me	<i>me</i>
<i>Plural.</i>			
Nom.	nous	noi	<i>we</i>
Gen.	de nous	di noi	<i>of us</i>
Dat.	à nous	a noi	<i>to us</i>
Acc.	nous	noi	<i>us</i>

It is plain that our language has (in bare essentials) retained its native material throughout this pronoun, but that the shaping and framing of that material is largely copied from the Romance languages.

467. *The Pronoun of the Second Person.*

	MÆSOGOTHIC	ICELANDIC	ANGLOSAXON	ENGLISH
<i>Singular.</i>				
Nom.	thu	thu	THU	<i>thou</i>
Gen.	theina	thîn	THÎN	...
Dat.	thus	ther	THE	} <i>thee</i>
Acc.	thuk	thik	(THEC) THE	
<i>Dual.</i>				
Nom.	jut(?)	(it) thit	GIT	...
Gen.	inkwara	ykkar	INCER	...
Dat.	inkwis	ykkar	INC	...
Acc.	inkwis	ykkar	(INCIT) INC	...
<i>Plural.</i>				
Nom.	jus	(er) ther	GE	( <i>ye</i> ) <i>you</i>
Gen.	izwara	ythar	ÉOWER	...
Dat.	izwis	ythr	ÉOW	} <i>you.</i>
Acc.	izwis	ythr	(ÉOWIC) ÉOW	

The form *thee* is both Dative and Accusative, and in both aspects it is frequent in the Bible of 1611. In the following quotation it appears three times in the Dative case:

The field giue I thee, and the caue that is therein, I giue it thee, in the presence of the spennes of my people giue I it thee.—*Genesis xxiii. 11. (1611.)*

The observations which have been made upon the previous group apply again. The paucity of the modern forms is even more remarkable here, because three out of the four, namely, *thou*, *thee*, *ye*, are restricted in use, and *you* alone remains in the ordinary practice of the language. Here again, as in the case of the first pronoun, the blanks of the English column are supplied by a method of expression which we have learned from the French.

468. ° *The Pronoun of the Third Person.*

The pronoun of the third person is of three Genders, and this distinguishes it, not only from all other pronouns, but from all the rest of the language. For this, and the few relics of feminine substantives noticed in 383, 384, are all that remain of Gender in the English language. And these remnants of the ancient accident are so pared down, that they rather indicate the two sexes and non-personality than that traditional and inherited mysterious thing which is called grammatical Gender.

This pronoun was in Saxon declined as follows:—

	MASC.	FEM.	NEUT.
<i>Singular.</i>			
Nom.	<i>he</i>	HEO	<i>hit</i>
Gen.	HIS †	HIRE	hīs
Dat.	HIM †	HIRE †	HIM
Acc.	HINE	HI	<i>hit</i>
<i>Plural (of all genders).</i>			
	N. and A.	HIE (hī)	
	Gen.	HIERA (hīr)	
	Dat.	HIM (hēm)	

If we go through this old declension word by word, seeking in each case the modern equivalent, we find that only three of its members are still perfectly living. They are those which are, in *Italics*. I call an ancient word still living, when it retains its old animating function. The change of HIT to *it* does not interfere with the vital identity. Nor would the change of HIRE to *her* have been of much account, had the function continued without alteration. But the difference of function must be weighed, or we shall let the most important distinctions slip unvalued through our fingers. The genitive case singular feminine HIRE has become the Possessive *her*. The neuter hīs no longer exists except in

old literature. Instances of its use are abundant in Shakspeare (412) and the Bible of 1611, as *Numbers* iv. 9, and

They came vnto the yron gate that leadeth vnto the citie, which opened to them of his owne accord.—*Acts* xii. 10.

The dative neuter *HIM* disappeared early. The words marked with a dagger have a partial continuity in present English. The *his* of the genitive masculine is superseded by *of him* except in emphatic positions. The *his* and *her* with which we are most familiar are no longer genitive cases of a substantival pronoun; they have long ago become adjectival words, and they are called Possessives. As to the two dative forms, which are marked as partially surviving in our modern speech, their thread of identical vitality is very attenuated. Not once in a thousand times when *him* or *her* appear as substantive-pronouns, are they to be identified with this dative. We have it in such a rare instance as this:

So they saddled him the asse.—1 *Kings* xiii. 13.

And this is not modern English: we should now say 'they saddled for him.' The sort of instance in which the dative *him* or *her* is still in familiar use, is such as this: 'I gave him or her sixpence.'

Here, as in other cases, the influence of the little words *of* and *to* have come in, through imitation of the French, to give quite a new character to our declension of the pronoun.

#### 469. *The Reflexive Pronoun.*

There was an old Reflexive Pronoun which in Mœsogothic was *sik* and *sis*; in Icelandic is *sik* and *ser*; both radically identical with the Latin *se*, *sui*, *sibi*. This pronoun remains in full activity in German in the form *sich*; and yet it is almost entirely lost on the Low Dutch side of the family.

There is no relic of it in Anglo-Saxon<sup>1</sup>, nor has it ever cropped up at any later stage of our language, as it has, rather remarkably, in the modern Dutch *zich*.

We now supply the place of it by *self*, *selves*; as, *myself*, *thyself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*. This has the advantage of being equally applicable to all varieties of person, whereas *sich* is of the third person only.

The Objective Case of the pronoun performed for a long period the double office of direct and reflex pronoun for all the three Persons. Thus: 'Ye clothe you,' *Haggai* i. 6, for 'you clothe yourselves'; 'he tooke vnto him bowe and arrowes,' 2 *Kings* xiii. 15, for 'he took to himself'; 'they built them high places . . . they set them vp images' xvii. 9, 10.

In the sermon at the funeral of Bishop Andrewes:

The unjust judge righted the importunate widow but out of compassion to relieve him.—*Library of Anglo-Catholic Theology*, Andrewes, v. 274.

The last word corresponds to Latin *se*, not *eum*; and the modern rendering of the passage would be 'The unjust judge righted the importunate widow only out of compassion to (relieve) himself.'

The First Person Singular is frequent in Robinson Crusoe:—'I made me a table'; 'I was minded to brew me some beer.'

The *-self* form gradually expelled the reflex usage of *me*, *you*, *him*, *her*, *them*; and the next quotation exhibits a practical reason why it should have done so, for we see it was found necessary to distinguish by a variation of type the reflex pronoun from the direct personal pronouns of the same form:

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<sup>1</sup> Yet its Possessive *sin*, equal to Latin *suus*, is found in early Saxon poetry, and once at least in prose, in the Blickling Homilies.

Men look with an evil Eye upon the Good that is in others, and think that their Reputation obscures *them*, and that their commendable Qualities do stand in *their* Light; and therefore they do what they can to cast a Cloud over them, that the bright shining of their Virtues may not scorch *them*.—John Tillotson, *Against Evil-speaking* (ed. 1728).

Still, the old usage survives in poetry:

Mark ye, how close she veils her round.

*Christian Year*, Fourth Sunday in Lent.

470. We will close the subject of the personal pronouns with a brief conspectus of these pronouns as they appear before verbs in the most important sister-languages:

SINGULAR.					PLURAL.				
1st.	2nd.	3rd.			1st.	2nd.	3rd.		
		<i>M.</i>	<i>F.</i>	<i>N.</i>			<i>M.</i>	<i>F.</i>	<i>N.</i>
MG. ik	þu	is	si	ita	weis	jus	eis	ijôs	ija
Icel. ek	þu	hann	hon	þat	wèr	þèr	þeir	þær	þau
Dan. jeg	du	han	hun	det	vi	I	de		
AS. ic	þu	HE	HEO	HIT	WE	GE	HI		
Eng. <i>I</i>	<i>thou</i>	<i>he</i>	<i>she</i>	<i>it</i>	<i>we</i>	( <i>ye</i> ) <i>you</i>	<i>they</i>		
Ger. Ich	du	er	sie	es	wir	ihr	sie		
Dut. ik	..	hy	zij	het	wij	gy	zy		

The pronoun of the second person singular is lost in Dutch;—it is reserved for intimacy and devotion in German;—in English it is used only towards God. The Germans share this dignified use of the pronoun with us, as a result of religious conditions which have affected both languages alike. The two great Bible-translating nations have naturally, in their veneration for the words of Scripture, made this Hebrew idiom their own. It is only to be wondered at how the Dutch should have done otherwise.

The natural tendency of western civilisation, apart from other influences, would be to shrink from such a use of *thou*. The French have been led by this feeling, and in all addresses to God they use *vous*. It is not from any radical difference,



but from circumstances, that the western languages are divided in this particular. A sensitiveness as to the social use of the Second pronoun is common to all the nations of the West, but it exhibits itself in unequal degrees. We are influenced by it less than any of the other great languages. We have indeed dropped *thou*, but we remain tolerably satisfied with *you*, except when we would shew particular reverence. At such times we are sensible of a void in our speech, unless the personage has a title, as *your Lordship*. Here it is that the pronominal use of **Monsieur** and **Madame** in the French language is felt to be so admirable a contrivance. The substitution of any Third-person formula meets the difficulty. In one way or another most of the great languages have done this. The German has done it in the directest manner by simply putting *sie* they, for *ihr* you. Not much more direct, but much drier, is the (now rather obsolete) Danish fashion of calling a man to his face *han* he, as a polite substitute for the Second person:—it is common in Holberg's plays. In Italian an abstract feminine substantive takes the place of the pronoun of the Second person. But the most ceremonious of all in this matter is the great language of chivalry. The philologer who goes no deeper into Spanish, should at least acquaint himself with the formula which it substitutes for the Second person. To say **vos** you, is with them a great familiarity, if not an insult. At least, in the short form of **os** it is so. Something like this exists in Devonshire and Somersetshire, as regards the use of the second person Singular. 'He thou'd me and he thee'd me' is in Somersetshire said of the last degree of rudeness. And in Devonshire, the phrase 'I tell thee what' betokens that altercation is growing dangerous. Compare the **yo os digo** I tell you, of the following scene, which happened in Spain.

'Sirrah<sup>1</sup>!' replied Smith, in a fury too, and proud of his command of the language which enabled him to retort the insult, 'Sirrah! I tell you that I care neither for you nor your threats.'

'Quitad os! Be off with you!' shouted Quiroga, foaming with rage; 'leave the room! away! I say.'

'If you call me Sirrah,' said Smith, 'I will call you Sirrah.'—J. A. Froude, *Reign of Elizabeth*, v. 66.

Returning to our table, we see that the Saxon feminine pronoun *héo* has been replaced by *she*, which is quite a distinct word, and represents the Dem. *séo* (487). This was in harmony with another movement from the Dem. to the Pers. Pronouns, namely, that which brought over *they*, *their*, *them* (*pâ*, *pâra*, *pâm* strongly influenced by northern Danish *peir*, *peirra*, *peim*) into the place of the elder *hî*, *hîr*, *hem*; *hîe*, *heora*, *heom*. An early instance of this use of this Dem. for the Pers. Pronoun may be seen in Chron. E. 1140, and *scæ fleh* and she fled; where *scæ* represents *séo*; the *sc* denoting the *sh* sound. *séo* is identical with Mœsogothic *si*, German *sie*, and Dutch *zij*.

### *A very ancient Demonstrative Pronoun.*

471. Here we notice only the ancient Demonstrative *so*, leaving the younger *that* and *this* until we come to the adjectival section. The Saxon form was *swâ*, with a rarer poetic form *se*; and already in the earliest Saxon literature it had lost its independence. Then, as now, it occurred only in composite expressions, as *swâ hwâ swâ*, whoso; *swâ hwæt swâ* whatso (518). There are other composites in which its presence is more concealed; namely *as ealswâ* made up of *eal* *all* and *swâ* *so*; and *such swilc* made up of *swâ* *so* and *hwilc* *which*.

<sup>1</sup> 'Yo os digo.' Sirrah is too mild a word; but we have no full equivalent. 'Os' is used by a king to subjects, by a father to children, more rarely by a master to a servant. It is a mark of infinite distance between a superior and inferior. 'Dog' would perhaps come nearest to the meaning in the present connexion.—Mr. Froude's note.

### *The Interrogative and Relative Pronouns.*

**472.** *Who, what*, with their inflections, of which we retain only two, *whose* and *whom*, in their place<sup>1</sup>, are now used interrogatively and indefinitely and relatively. But in Saxon they were only Interrogative and Indefinite, not Relative. The Relative function was so great an addition as to give the pronoun a new character. This change of character took place in the great French period, and was a direct consequence of French example. For that language, in common with all the Romance languages, uses the same sets of pronouns as interrogatives and as relatives.

There are two main sources of Relative Pronouns, namely the Demonstratives and the Interrogatives. In the Gothic family the Relatives spring from the former group, in the Romanesque family from the latter.

Accordingly our original Relatives were from the Demonstratives, and we still use *that* as a Relative. It exists as a variant either for *who* or *which*, our French-trained Relatives. Thus we can say 'he who, they who' or 'he that, they that': also 'the thing that' as well as 'the thing which.'

Where we now say *that which*, the Saxon was þæt þæt *that that*. An interesting relic of this Demonstrative-Relative survives in our instrumental *the* (þæt 486) with a Comparative, as 'The willinger I goe,' Milton, *P. L.* viii. 382; a formula which runs often in couples, as, 'the more the merrier':

The higher the storm, the happier he.

F. W. H. Myers, *Peter of Russia*.

Advice, like snow, the softer it falls the longer it dwells upon and the deeper it sinks into the mind.—*S. T. Coleridge*. \* \*

**473.** *Whom* is now used only personally. But there is no

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<sup>1</sup> *Why, where, when, whence*, are indeed inflections of *who, what*, and they are retained in the language; but they are moved to another place, namely, the company of the adverbs.

historical reason for this, beyond modern usage. Time was when it was used of things as much as *what*, and examples occur in the fifteenth and sixteenth centuries. The following is of the date 1484 :

Item. I bequethe to the auter of saint John the Baptist and saynt Nicholas the which is myne owen chapell in the parish chirche of Newlonde in the Forest of Dene in whome my body shalbe buried In primis a crosse of silver, &c.—*The Will of Dame Jane Lady Barre*, in Mr. Ellacombe's *Memoir of Bitton*, p. 47.

Lest it should be supposed that such a use can only be produced from obscure writings, I may mention *The Faery Queene*, in a passage which is quoted above, 158, where *whom* refers to a ship.

*Whose* has long been used of persons only, but there is now a disposition, notably among our historians, to restore its pristine right of referring to things also :

The church of Canterbury, as designed and carried out by him, was not one of those vast piles whose building was necessarily spread over several generations. His whole work was done in the space of seven years, a space whose shortness amazed his own generation.—Edward A. Freeman, *Norman Conquest*, vol. iv. p. 361.

Hincmar, in his reply, which is worded with the utmost respect, reminds the Pope of the forms of procedure with regard to appeals to Rome, as prescribed by the Council of Sardica, upon whose decrees the practice mainly rested.—W. Henley Jarvis, *The Gallican Church*, vol. i. p. 33.

There is a *what* equivalent to 'that which,' embodying both antecedent and relative, specially called into action in the opening of sentences where the French would use 'Ce que.' This condensed *what*, at first probably learnt from a Latin *quod*, has been extended by the English speech-genius :

What in me is dark  
Illumin, what is low raise and support.

John Milton, *Paradise Lost*, i. 22.

What we call a simple fact is in great part the product of our judgment, and therefore often of our fancy, working upon very fragmentary data. What we do in observing a fact is to fill in an outline of which

only a point here and there has been actually assigned, an outline therefore which may be no more obligatory than the shapes of the constellations on a celestial globe.—J. Venn, *Hulsean Lectures for 1869*, p. 13.

474. Before quitting this set, it may be interesting to observe that *what* in Anglo-Saxon had a peculiar function as a leading interjection, a usage still familiar to those who know the dialect of the Lake district. The minstrel often began his lay with HWÆT!

The noblest of Anglo-Saxon poems begins with it :

HWÆT we gâr Dena on géardagum  
þéod cyninga þrym ge frunon  
Hû þâ æðelingas Ellen fremedon.

*What ho! the oft-told tales of ancient trysts,  
The martial musterings of mighty Gar-Dane kings,  
And famous feats of arms performed by æthelings.*

Interrogation, appeal, expostulation, admiration, lie very near to one another in the structure of the human mind, and hence we see in many languages an approach to this habit. In Latin there is the rhetorical use of *quid!* in French of *quoi!* and if we would see a situation in which several of those meanings blend inseparably, we may refer to *Proverbs* xxxi. 2, where the version of 1611 is rigidly literal: 'What, my sonne! and what, the sonne of my wombe! and what, the sonne of my vowes!'

### *The Indefinite Pronouns.*

475. The Interrogatives *who, what*, had of old the function of Indefinites (472), as well as of Interrogatives: but since they became Relatives their Indefinite character has not grown; it remains but as a survival in the compounds *whoso, whatso, somewhat*.

Another pronoun which is still more a thing of the past, is that Indefinite Personal pronoun which was made out of a symbolised *man*, like the indefinite pronoun in German (33); and like the French *on*, a form of *homme*, in which

the spelling has shrunk with the sublimation of the meaning. This Indefinite MAN, or, as it was oftener written, MON, we lost at an early date, in the great shaking that followed the Conquest; but it is so natural a word for a pronoun to grow out of, that we do, from time to time, fall as if unconsciously into this use. In the following quotation from *Mark* viii. 4, a *man* is a manifest pronoun; the Greek is *δυνήσεται τις*. To show the pedigree of the expression in this place, three versions are put side by side:

*Wiclif*, 1389.

Wherof a man schal  
mowe fille hem with  
looues here in wildir-  
nesse?

*Tyndale*, 1526.

From whence myght  
a man suffyse them with  
breed here in the wyl-  
dernes?

*The Bible of 1611.*

From whence can a  
man satisfie these men  
with bread here in the  
wildernes?

**476.** This is, however, but a feeble example of the pronominal use of the word *man*, a use which it has been our singular fortune to lose after having possessed it in its fulness. In place of it, we resort to a variety of shifts for what may justly be called a pronoun of pronouns, that is to say, a pronoun which is neither *I* nor *we* nor *you* nor *they*, but which may stand for either or all of these or any vague commixture of two or three of them. Sometimes we say *you* not meaning, nor being taken to mean 'you' at all, but to express a corporate personality which eludes personal application.

It is always pleasant to be forced to do what you wish to do, but what, until pressed, you dare not attempt.—Dean Hook, *Archbishops*, vol. iii. ch. 4.

This *you* is a neutral medium of address, applicable either to one particular person, or to all the world:

Yet this, perchance, you'll not dispute,—  
That true Wit has in Truth its root,  
Surprise its flower, Delight its fruit.

Sometimes, again, it is *we*, and at other times it is *they* which represents this much-desired but long-lost or not-yet-

480. A variety of other pronouns belong here, which we have only space just to hint at. Such are *thing, something, everything, nothing; wight, whit, deal, person, people, party, body, folk, world.*

*people.*

As to her shooting at the butts when there, this story, like most of the rest, is mere gossip. People do not shoot at the butts in a Scotch February.—*Quarterly Review*, vol. 128, p. 511.

People are always cowards when they are doing wrong.—M. Manley, *When I was a Boy* (William Macintosh), p. 24.

*body.*

The foolish body hath said in his heart, There is no God.—*Psalms* liii. 1.

And from this we get the composite pronouns *somebody, nobody, everybody*, and *a-body*, as little John Stirling, when he saw the new-born calf—

Wull't eat a-body?—Thomas Carlyle, *Life of Stirling*, ch. ii.

In like manner *some people, some folk*, as in the refrain

Some folk do, some folk do!

We have thus reached the natural termination of this section. Having started from the pronouns which were most nearly associated with definite substantival ideas, we have reached those whose characteristic it is (as their name conveys) to be indefinite, to shun fixed associations, and thus to be ever ready for a latitude of application as wide as the widest imaginable sweep of the mental horizon.

## II. ADJECTIVAL PRONOUNS.

481. This section will run parallel to the former, as each group of Pronouns has its substantives and its adjectives. Yet it may be observed that the more subtle quality of

pronouns, as compared with nouns, is the cause of a more ready transition from the substantival to the adjectival function, and reversely.

### *The Possessive Pronouns.*

These were a Genitival off-shoot from the personal pronouns which became, some more some less, adjectival: those which became most so were the Possessives of the first and second persons.

These have, in the earlier stage of the language, had a complete adjectival development, and full means of concord with substantives; and this began to be the case in some measure even with *his*, of which we meet with a plural *hise* (disyllabic), as in the following broken Saxon from the year 1123, in the Peterborough Chronicle:

Ða sone þær æfter sende se kyng *hise* write ofer eall Engla lande, and bed *hise* biscopes and *hise* abbates and *hise* þeignes ealle þet hi scolden cumen to his gewitene mot on Candel mæsse deig to Gleaw ceastre him togeanes.

*Then soon thereafter sent the king his writs over all England, and bade his bishops and his abbots and his thanes all, that they should come to his Witenagemot on Candlemas day at Gloucester to meet him.*

All the possessives were originally genitives of the personal pronouns, of which some reached greater perfection in adjectival form than others.

MĪN	the genitive of	IC (I)	has become	<i>mine and my.</i>
ÞĪN	„ „	ÞU (thou)	„	<i>thine and thy.</i>
ŪRE	„ „	WE	„	<i>our.</i>
ÉOWER	„ „	GE (ye)	„	<i>your.</i>

We have lost the use of *mĭn* as equivalent to 'of me,' but German retains this archaic member in a phrase or two, as *gedenke mein* think of me.

Besides the four adjectival pronouns thus generated from the first and second persons, there are four more that have



sprung from the third person, namely, *his*, *her*, *their*, and *its*. The last of these is a modernism in the language.

482. Out of these again there branches a group of forms whose function is substantival. As among the presentive nouns we find substantives becoming adjectives and adjectives substantives, so likewise here in the more subtle region of the pronoun a substantival set parts off from the adjectival.

The distinction between adjectival *their* and substantival *theirs* is well exhibited in the following lines :

Leave kingly backs to cope with kingly cares ;  
They have their weight to carry, subjects theirs.

William Cowper, *Table Talk*.

483. *mine*, *thine*. These forms were originally adjectival, but they have gradually become substantival ; while the reduced *my*, *thy*, occupy the old adjectival domain. When the *n* was first dropped, it was because the following word began with a consonant, and then the difference between *mine*, *thine*, and *my*, *thy*, was like that between *an* and *a*, or the original distinction between *none* and *no*. In Chaucer's verse we find the *n*-form unremoved before consonants, as,

Myn purchas is the effect of al myn rente.

*Canterbury Tales*, 7033.

But in his prose we find *my*, *thy* before consonants :

Litell Lowys my sone, I haue perceiued well by certeyne euidences thine abilite to lerne sciencez touchinge noumbres & proporciouns ; & as wel considere I thy bisi preyere in special to lerne the tretis of the astrelable. . . . But considere wel, that I ne vsurpe nat to haue fownde this werk of my labour or of myn engin. I nam but a fewd compilatour of the labour of olde Astrologiens, and haue hit translated in myn englissh only for thi doctrine ; and with this swerd shal I slen envie.—*Treatise on the Astrolabe*.

And so in the Bible of 1611 :

Thou didst ride vpon thine horses, and thy charets of saluation.—*Habakkuk* iii. 8.

**484. Ours, yours, hers, theirs.** In these cases the substantival possessive is made by the cumulative addition of the *s* genitival to the old genitival. Against this *s* the rustic tradition maintains the rival *n*; and hence a uniform series of substantival possessives, *mine, thine, hisn, hern, ourn, yourn, theirn*, current among the purest English folk.

**His and Hers.** One of the possessives, namely *his*, has no variation of form for the substantival function—at least, not in the literary language.

I would rather abide by my own blunders than by his.—Jane Austen, *Mansfield Park*, ch. vi.

**485. Its** used substantively:—

Each following day  
Became the next dayes master, till the last  
Made former Wonders, it's.—*Henry VIII*, i. i. 16.

Here ends the Substantival sub-list which began at **482**<sup>1</sup>.

From the following passage, in which Constance mimics childish prattle, we see that children in Shakspeare's time used *it* for the adjectival *its*:—

*Queen.* Come to thy grandame, child.  
*Cons.* Doe childe, goe to yt grandame childe,  
Giue grandame kingdome, and it grandame will  
Giue yt a plum, a cherry, and a figge,  
There's a good grandame.—*King John*, ii. i. 159.

The possessive *its* is rarely found in Shakspeare and not at all in our Bible of 1611. Where we now should use *its*, these have *his*:—

... euery thing vpon his day.—*Levit.* xxiii. 37. (468)

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<sup>1</sup> This distinct recognition of the Substantival as against the Adjectival in Possessive Pronouns, is something (as I apprehend) peculiar to modern languages. The distinction is bolder in French than in English, and boldest in German. In French it is *mon, ton, son, notre, votre, leur*, adjectival; as against *le mien, le tien, le sien, le notre, le votre, le leur*, substantival. In German there is a duplicate apparatus for the Substantival. As against *mein, dein, &c.*, there is, *First, meiner, deiner, &c.*, and *Second, der, die, das* *Meinige, Deinige, Seinige, Eurige, Ihrige*.

*The Demonstrative Pronouns, the Definite Article,  
and the New Personal Pronouns.*

486. *Such* *swilc* is a composite word, made up of *swā* *so* and *līc* *like*. In German *solch* the original elements are transparent: in Danish it is *slig*, in Scottish *sic*. It is curious how words rediscover the elements of their composition after they have become obscure, by a tendency to symphytise again once more with the word which they have already absorbed. Thus we get *such-like*; and Scottish *sic-like*.

487. The demonstrative pronouns *this* and *that* were thus declined in Saxon:—

		<i>that</i>			<i>this</i>		
		<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Masc.</i>	<i>Fem.</i>
SINGULAR.	Nom.	thæt	se	séo	this	thes	theos
	Gen.	thæs	thæs	thære		thises	thisse
	Dat.	thām	thām	thære		thisum	thisse
	Acc.	thæt	thone	thā	this	thisne	thās
	Instr.	thý	thý		thýs	thýs	
PLURAL.	Acc.		thā			thās	
	Gen.	*	thāra			thissa	
	Dat.		thām			thissum	

488. Of these two words, the former has been throughout our history the more important by far. It was *THÆT*, *SE*, *SÉO*, which supplied the Definite Article in the old language, and therefore it was current in some one or other of its cases in almost every phrase that was spoken or written.

If we look at the Declension above, we see that *the* represents the prevalent element of the cases of *that*; and this prevalent or common element is also seen in the Greek *τό*, *τὸν*, *τῆς*, *τῷ*, *τόν*; in the second part of the Latin composite pronoun *is-* *te*, *is-* *ta*, *is-* *tud*, also in other pronominal words as *talis*, *tam*, *tantus*; and this common part is recognised as the Aryan or Indo-European stem *TA*. The Demonstrative *SE*, *SÉO*, *þÆT*; though prevalently of this

common base, has admitted another element in *se*, *séo*, but there is evidence that it had once a homogeneous Declension, the first line running thus, *þe*, *þéo*, *þæt*. The old *þe*, *þéo*, lived in colloquy, and crops up in literature, and was ready in the Deflexionizing epoch to supply the permanent form of our invariable Definite Article *the*.

The old plural of *that* was *þâ*, which according to the regular vowel-change became *thô*, a pronoun still very widely current in the West Country instead of *those*. We meet with it in literature far down:

1450. This yere the Kyng went into Kent, and sate and did grete justice upon tho that rose with the capteyne [i. e. Cade].—Quoted by Mr. Plummer, *Fortescue on the Governanc of England*, p. 248.

This *þâ* grew unfit for the Demonstrative function, through the tendency to use it as a mere personal pronoun; and this led to an important readjustment. The plural of *this*, namely *þâs*, was taken over to act as the plural of *that*, and is now our *those*; while the office of plural to *this* was filled by a secondary form, an unlauted form of *þâs*, namely *þæs*, which appears, though rarely, in literature, and which is now our *these*. And so *these* and *those*, now charged with sense of contrast, are two forms of the same word<sup>1</sup>.

489. And this arose from an effeteness in certain limbs of the personal pronoun of the Third Person. At the root of all this stir was the newly-felt insufficiency of the distinction

<sup>1</sup> It is curious to note how long it takes for such a change to get wrought into the national mind. In the Communion Service, which was revised in 1661, may be seen *those* and *these* used in the same sense. I have the following from the experience of my friend Dr. Chase. 'In the Michaelmas Term 1848 when, entering on the Vice-Principalship of St. Mary Hall, I took temporary possession of Rooms; the college servant (perhaps 70 years old) said to me, "You'll like those Rooms very well I think, Sir." "Which?" I asked (having in prospect a change as soon as I could make one). "Those Rooms that you're in, Sir," he replied.'—I can add a recent instance. In this year of 1887 a Devonshire farmer of good position in his country writes thus: 'There is no doubt, if those times continue, rents will have to come down.'

between the singular HE and the plural HĪ. And perhaps it should be added, the want of distinction between the singular dative HIM and the plural dative, also written HIM, though sometimes HEOM, ĥem. In the following verse HIM twice corresponds to our *them* :—

And he geseah hig on rewette swincende ; him wæs wiðerweard wind :  
and on niht ymbe þā feorðan wæccan, he com to him ofer þā sæ gan-  
gende, and wolde hig forbûgan.—*Mark* vi. 48.

So that the English language, about the time of its national restitution in the fourteenth century, was substituting *they, their, them*, in the place of the elder HĪ, HEORA, HIM. This change was not quite established till far on in the fifteenth century. In Chaucer we have still the elder forms, ĥī, ĥīr, ĥem, in free use, or at least the two latter. For the nominative he generally uses *they* :—

Vp on the wardeyn bisily they crye,  
To yeue hem leue but a litel stounde,  
To go to Mille and seen hir corn ygrounde :  
And hardily they derste leye hir nekke,  
The Millere shold noght stelen hem half a pekke  
Of corn by sleighte, ne by force hem reue :  
And atte laste the wardeyn yaf hem leue.

*The Reeves Tale*, 4006.

And these New Pronouns Personal, *they, their, them*, cannot be satisfactorily derived from þĀ, þĀRA, þĀM; however much the Personal usage of these Demonstratives may have prepared the way for the transition. We must have recourse to the Denish þeir, þeirra, þeim, which being planted in our northern and eastern coasts, set the vocalism of our New Plural Personal Pronouns. Perhaps also something was due to the neuter pl. þau, which had peculiar syntactical advantages for self-propagation, and the modern sound *they* adds a phonetic reason to the historical probability<sup>1</sup>.

<sup>1</sup> I argued for this long ago in a review of Dr. Vigfusson's Icelandic Dictionary. 'Before the Icelandic Lexicon came to hand we were satisfied

Another remark. This Demonstrative, *they*; *them*, although it has been transformed into a Personal pronoun so completely that its demonstrative character has long ago disappeared from literary and standard English, is still a Demonstrative in illiterate English<sup>1</sup>, as might be shown abundantly from passages where good literature has condescended to notice such things.

I said this change of the Demonstrative into a Personal Pronoun was not quite established until far on in the fifteenth century; but I did not thereby mean to imply that the transference was even then completed, that the old nature had given place to the new. In many a phrase the old Demonstrative lurked long after, and does so still. In the following quotation, if we would translate 'their brutishness which' into modern English we must substitute 'the brutishness of those who': it would not be a complete modernisation to render 'of them who.'

That which hitherto we have set down, is (I hope) sufficient to shew their brutishness, which imagine that Religion and Vertue are only as men will account of them.—R. Hooker, *Of the Laws*, &c., i. 10.

Nay, even to this hour, we retain this ancient Demonstrative very close to us, unconsciously. In the Lord's Prayer we still say 'them that trespass against us,' wholly unconscious of archaism, until we observe that the Americans have altered it to 'those who'; and then we discover that the old Demonstrative *them* is still current in our mouths.

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with the derivation of *their* and *them* from the Saxon *þæra* and *þæm*, but we always felt that something was wanting to make *they* deducible from such a form as *þā*. This void is in the most interesting manner satisfied by the facts of Icelandic grammar.—*Quart. Rev.*, No. 278 (Oct. 1875), p. 453 f.

<sup>1</sup> The following is from Somersetshire life. One boy warning another not to frighten the fowls: 'Mind, Bill! you let they fowls bide!'—About fifty years ago, a Director of the Bank of England called one day at the Treasury and said to a secretary, 'I'm come about them Exchequer bonds.' The secretary could never be quite sure whether this was or was not so spoken with intentional humour.

It may not be amiss to add that when in provincial English we meet with 'em in place of *them*, it must be regarded as an elided form not of *them*, but of *hem*.

**490.** The two chief Demonstratives have held a great place in our language. We can hardly omit to notice what may be called their rhetorical use. *This* has a rhetorical use expressive of contempt.

There will be no end of such fantastical writers as this Mr. Harris, who takes fustian for philosophy.—*Diversions of Purley*, Part II. ch. vi.

*That*, on the other hand, is a symbol of admiration :

The face of justice is like the face of the god Janus. It is like the face of those lions, the work of Landseer, which keep watch and ward around the record of our country's greatness. She presents one tranquil and majestic countenance towards every point of the compass and every quarter of the globe. That rare, that noble, that imperial virtue, has this above all other qualities, that she is no respecter of persons, and she will not take advantage of a favourable moment to oppress the wealthy for the sake of flattering the poor, any more than she will condescend to oppress the poor for the sake of pampering the luxuries of the rich.—W. E. Gladstone, March 11, 1870.

These uses are to be paralleled in Greek and Latin, as the student may easily ascertain.

When *the* is not a definite article, but an adverb or a conjunction, it is the instrumental case THÛ of the Declension above, and answers to the Latin quo . . . eo before comparatives, just as THÆT THÆT was equivalent to id quod. **472.**

**491.** Yon GEON, MG. jains, Germ. jener, Icel. enn and hinn. This adjectival pronoun occurs in Alfred's translation *Cura Pastoralis* 443, 25 : TÔ GEONRE BYRG to yonder city. In 1611 the word appears only as adjective in adverbial phrases : 'on yonder side, to yonder place'; and here it looks very like the above Dative feminine with *d* excrement. As adverb 'I and the lad will go yonder,' *Gen.* xxii. 5, it is like MG. jâindrê. The simple adjective *yon*, living in dialects (Yorkshire), seemed banished from literature, but it has been happily recalled in the Revision of 1885, 'Even yon

Sinai trembled,' *Ps.* lxviii. 8. *Yond* should be GEOND (prep.) MG. jaïnd; but is used without distinction as a variant of *yon*; better preserved in *beyond* BEGEONDAN.

'But looke, the Morne in Russet mantle clad,  
Walkes o're the dew of yon high Easterne Hill.

W. Shakspeare, *Hamlet*, i. 1. 167.

Caesar saide to me, Dar'st thou Cassius now  
Leape in with me into this angry Flood,  
And swim to yonder Point?—*Julius Caesar*, i. 2. 104.

*Mene.* See you yond Coin a'th Capitol, yond corner-stone?

*Coriolanus*, v. 4. 1.

### *Interrogative and Relative.*

492. The interrogative **which**, Saxon HWILC, is composed of HWĪ an old ablative or instrumental case of HWĀ, HWÆT, our modern *who*, *what*; and the formative LĪC, modern *like*. Thus *which* originally meant *who- or what-like*?

Down to the fourteenth century this pronoun still retained the sense of its origin, and meant 'what sort,' Latin *qualis*:

And which they weren and of what degre.

G. Chaucer, *C. T. Prologue*.

This pronoun was originally an interrogative; and its use as a relative is imitated from the French *lequel*, *laquelle*, as appears in our formula *the which*: 'I will not ouerthrow this citie, for the which thou hast spoken.'—*Gen.* xix. 21 (1611).

It belongs, however, to the nature of imitations that a large proportion of them are short-lived. They differ from the native growth as cuttings differ from seedlings. Only a reduced number gets well and permanently rooted. We proceed to notice an instance of this. The relative *which*, as a personal relative, is now extant only in the reading of Scripture<sup>1</sup>.

<sup>1</sup> The following is from a brass in Hutton Church, near Weston-super-Mare:—

'Pray for y<sup>e</sup> soules of Thomas Payne Squier & Elizabeth hyis wiffe



Another French-trained faculty was once enjoyed by *which*, but is now obsolete. This was the admirative or exclamative power, like the French *quel, quelle*! In the following instances we should now put *what* instead of *which* :—

And which eyen my lady had,  
Debonaire, good, glad, and sad.

Geoffrey Chaucer, *Blaunche*, 859.

But which a visage had she thereto. *Id.* 895.

**493. Whether** HWÆÐER (which of two?) was adjectival, declined in the three genders<sup>1</sup>. Now it has almost dropped out of knowledge as a pronoun, and survives only as a conjunction (537).

It was still possible in the 16th century to repeat *whether* as subject and predicate in the same way as we say *Who's Who?* or, *What's What?* or, *Which is Which?*

For they so like in person did appeare,  
That she uneath discerned whether whether weare.

E. Spenser, *F. Q.* iv. 9. 10.

### *Indefinite Pronouns Adjectival.*

many  
same  
own  
none, no  
sundry  
each  
every  
very  
certain  
one, an, a.

---

which departed y<sup>e</sup> xv<sup>th</sup> day of August y<sup>e</sup> yere of o<sup>r</sup> lord god m.ccccc.xxviiij.

In Shakspeare, *Troylus and Cressida*, iv. 4. 109, Pope put *Whom* as a correction in the place of *Which* :—

‘Welcome sir Diomed, here is the Lady  
Which for Antenor we deliuer you.’

<sup>1</sup> The full Declension, in *Beginner's Book* (ed. 3), p. 50.

**494.** *Many* keeps the place of the Saxon *MANIG*, except in so far as it has received additions in the formulas *many one*, *many a one*, *many a*:—

To many a man and many a maid  
Dancing in the chequered shade.

John Milton, *L'Allegro*.

**Same.** This word is not found (as a pronoun) in Anglo-Saxon literature, and the question arises whence it came to be so familiar in English. Jacob Grimm thinks it was acquired through the Norsk language, in which *samr* is a prevalent pronoun. The Saxon word in its place was *ylc* Scottish *ilk*, **496**. As however there are traces of its having existed at an earlier stage of Saxon, it is possible that it had never died out, but that, having been superseded by *ilk* in the written language, it had fallen into obscurity. Many genuinely native elements appear in modern English which are unknown in Saxon literature, and it is only reasonable to suppose that the vocabulary of extant Saxon literature imperfectly represents the old word-store of the nation.

**495.** *Own* *ÂGEN*, German *eigen*: an ancient participle of *ÂGAN*, to possess<sup>1</sup>.

**None**, *no*, *NÂN* from *NE* and *ÂN* *one*. The history of the shortened form *no* is just the same as that of *my*, *thy*: at first it was a concession to the initial consonant of the following word; thus in the Bible of 1611, 'there was none other boat there,' and 'no man knoweth whence.' At this stage the relation of *none* to *no*, was like that of *an* to *a*; but the former pair did not rest in that condition as the latter did. The form *no* has now occupied all situations where it is adjectival; and *none* is kept for the substantival function: as, 'Have you no other?' 'I have none.'

**Sundry** *SYNDRIG* is an adjectival pronoun founded upon

<sup>1</sup> *Beginner's Book* (ed. 3), p. 29.

an old adverb *SUNDOR*, which we still retain in the compound *asunder*.

496. Each *ÆLC*, *etþe* Ch., has lost its *l*, as *which* and *such* have. *ÆLC* was equivalent to our present *every*, so that 'everybody' was *ÆLCMAN*, and 'everything' was *ÆLCþING*.

*Every* grew out of the habit of strengthening *ÆLC* by prefixing *ÆFRE* ever, whence arose the composite pronoun *euer-elt*, which occurs under a variety of orthographic forms in Layamon. Thence *euerich* *Piers Plowman*, *euerþch* :

The kynge dyde do ordeyne so moche mete | that euerych fonde ynough.—W. Caxton, *Reynart the foxe* (1481), ed. Arber, p. 54.

This combination was often followed by *one* : and so we get the oft-recurring mediæval form *euerþchon* :

So hadde I spoken with hem euerichoon  
That I was of hir felaweshipe anon.

Chaucer, *Prologue*, 31.

Idols and abhominacions of y<sup>e</sup> house off Israel paynted euerychone rounde aboute the wall.—Miles Coverdale's Bible, 1535, *Ezechiel* viii. 10.

Here comes in the Scottish ilk, a form which represents two distinct words *ylc* same, and *ÆLC* *each*. The former was once common ; now it survives only in the phrase 'of that ilk.' But ilk *ÆLC* is in daily use, and so is its compound *ilka* with symphytism of the Article which stands clear in *etþe a Piers Plowman*. Thus in common proverbs : 'Ilka dog has his day. Ilka bean has his black. Ilka path has its puddle.' The burden of one of the finest of recent songs is :

Ilka blade o' grass, kens its ain drap o' dew.

The following are from Robert Burns :

Ilk wimpling burn, ilk crystal spring,  
Ilk glen and shaw she knew, man.

Mourn, ilka grove the cushat kens.

Thine be ilka joy and treasure.

And ilka body had their ain.

**497.** *Very* has retained so much of its old presentive character, that it has brought over with it all the degrees of comparison, and we have in the ranks of the adjectival pronouns *very*, *verier*, *veriest*.

The very presence of a true-hearted friend yields often ease to our grief.—R. Sibbs, *Soules Conflict*, 14; ed. 1658, p. 199.

In the very centre or focus of the great curve of volcanoes is placed the large island of Borneo.—Alfred Russel Wallace, *The Malay Archipelago*, ch. i.

A choice illustration may be had from a letter written in 1666 by the wife of the English ambassador at Constantinople to her daughter Poll in England, which Poll has been adopted by a rich relative, and is inclining to vanity<sup>1</sup>:—

Whereas if it were not a piece of pride to have y<sup>e</sup> name of keeping y<sup>r</sup> maide, she y<sup>t</sup> waits on y<sup>r</sup> good grandmother might easily doe as formerly you know she hath done, all y<sup>e</sup> business you have for a maide, unless as you grow old<sup>r</sup> you grow a veryer Foole, which God forbid!

**Certain**, at first a presentive adjective of a French type (402), meaning 'sure, settled, fixed' (Skeat), as when we say 'that's certain,' is now completely pronominalised, in such phrase as 'a certain person who shall be nameless.'

**498.** Our last adjectival pronouns shall be *one* and its derivative *only*.

The only prime minister mentioned in history whom his contemporaries revered as a saint.—William Robertson, *Charles V*, Bk. I. A.D. 1517.

**One** has already been largely spoken of in the former section, where it was seen to occupy an important place. But its substantival function is after all less important in the development of our language than its adjectival habit; because out of this has grown that member *which is the most distinctive perhaps that can be fixed upon as the mark of a modern language*. The definite article is found in some of

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<sup>1</sup> Of this vain Poll, the great-granddaughter was Jane Austen, and it is in the *Memoir* of the latter, by the Rev. J. E. Austen-Leigh (Bentley, 1870), that this admirable letter has been published.

the ancient languages, as in Hebrew and Greek, but none of them had produced an Indefinite Article. The general remark has already been made in an earlier chapter, that it is in the symbolic element we must seek the distinctive character of the modern as opposed to the ancient languages. And we may appeal to the indefinite article as the most recent and most expressive feature of this modern characteristic. In the Greek of the New Testament there are certain indications (known to scholars) of something like an indefinite article.

In its adjectival use this pronoun is generally set in antithesis to *another*; as,—

Yf one Sathan cast out another.—*Matt.* xii. tr. Coverdale, 1535.

As a Numeral *AN* become *one* 'wun'; but as an Article it shrank into *an* or *ǣ*. This was a natural result of its toneless proclitic situation; that is to say, its position of tonic dependence upon and vocal subordination to the noun which followed it. How completely it was drawn in and subjected to its noun appears by the fact that in the fifteenth century it was often written in one word with the noun *anadder*, *anefot*; and when attention to the Indefinite Article was revived, there was sometimes a doubt about the true separation, and in some instances the *n* got fixed in the wrong place. Thus it was that *adder* *NÆDDRE* lost an initial, and *newt* *ÆFETA* gained one.

499. Having thus indicated the sources of our two articles, let us observe that they still carry about them the traces of their extraction. The magnifying quality of the demonstrative *that* has been noticed above. Its descendant the definite article retains something of this ancestral quality. We all know how the ceremonious *The* adds grandeur to a name, and how all titles of office and honour are jealously retentive of this prefix.

On the other hand, the indefinite article, which is descended from the littlest of the numerals, exercises a diminishing effect, as in the following :

This little life-boat of an earth, with its noisy crew of a mankind, and all their troubled history, will one day have vanished.—Thomas Carlyle, *Essays* ; Death of Goethe.

These minute vocables are the real 'winged words' of human speech ; or, to speak with more exactness, they are the wings of other words, by means of which smoothness and agility is imparted to their motion. It is in the articles that the symbolic element of language reaches one of its most advanced points of development ; and it is not by means of these alone, but by means of that whole system of words of which these are eminent types, that the modern languages when compared with the ancient are found to excel in alacrity and sprightliness.

### III. ADVERBIAL PRONOUNS.

500. This chapter of pronouns keeps up on the whole a parallel course to the chapter on nouns. Like that, it is divided into three main sections, Substantives, Adjectives, Adverbs. Moreover, as in that chapter the third section assumed a trifid form, so also here do we find ourselves compelled by the nature of the subject to divide this final section into three paragraphs. In this symbolic as well as in that presentive region, the adverbs assume the three forms of Flat, Flexional, and Phrasal. °

#### (1) *Of the Flat Pronoun-Adverbs.*

The higher we mount in the structure of language the more delicate a matter it will be to make sharp distinctions. The presentive adverbs pass off by such fine and

imperceptible shadings into a symbolic state, that the boundary line must needs be exposed to uncertainty.

The examples which follow may therefore be considered as a continuation of the corresponding group in the section of nounal adverbs, and differing from them only in the degree of sublimation.

**All.** A pronominal adverb of great delicacy and power :

Through the veluet leanes the winde,  
All vnseene, can passage finde.

*Loues Labour's lost*, i. 3.

. . . feeling that my praise of Harvey has been all too feeble.—  
George Rolleston, *The Harveian Oration*, 1873, p. 90.

**Yond MG. jaïnd, yonder MG. jaïndrê.** 492.

*Pro.* The fringed Curtaines of thine eye aduance,  
And say what thou see'st yond.

W. Shakspeare, *The Tempest*, i. 2. 408.

*Adam.* Yonder comes my Master, your brother.

*As You Like It*, i. 1. 28.

**501. Up.** This is a presentive word so long as the original idea of elevation is preserved. But it passes off into a more refined use, a more purely mental service, and then we call it a symbolic word, much like an adverbial pronoun.

The instance of *breaking-up* is an interesting one. It is one of those in which the flat adverb has attached itself very closely to the verb, and has with the verb attained a peculiar appropriation of meaning. This expression now is apt to suggest the holidays of a school-boy, but in the sixteenth century it was the proper expression for burglary :

If a thiefe bee found breaking vp.—*Exodus* xxii. 2.

Suffered his house to be broken vp.—*Matthew* xxiv. 43.

If he beget a sonne that is a breaker vp of a house.—*Ezekiel* xviii. 10.

With other companions who were in straits as well as myself, I was forced to give the onset and break up a house in Warwickshire, not far from Wakefield.—Quoted by Mr. Froude, *History*, vol. xi. p. 28.

An old ship is sold 'to be broken up,' and ~~akin~~ to this we find the substantive a *break-up*:—

The death of a king in those days came near to a break-up of all civil society.—E. A. Freeman, *Norman Conquest*, ch. xxi.

, There is a rich variety of expressions with this; e.g. to be 'knocked up,' 'done up,' 'patched up,' to be 'up to a thing,' 'up with a person,' 'keeping it up late,' 'open up.' 503.

The verb to *come up* is equivalent to coming into notice, or even into being; and in the following quotation it translates *ἐγέρετο*:—

As for wisdom what she is, and how she came up, I will tell you.—*Wisdom of Solomon*, vi. 22.

At length it becomes a mere symbol of emphasis. In *Rom.* vi. 13, 'yield yourselves unto God,' it is proposed by Bishop Ellicott to restore a certain lost emphasis by the correction, 'yield yourselves up to God.'

**Still.** In the next examples the reader may notice that 'still run' and 'still to move' would be pure stultifications if the word *still* were taken in its original and presentive signification of motionless stillness. This affords a sort of measure of the symbolic change that has passed over the word.

Having past from my hand under a broken and imperfect copy, by frequent transcription it still run (*sic*) forward into corruption.—Thomas Browne, *Religio Medici*, Preface.

They are left enough to live on, but not enough to enable them still to move in the society in which they have been brought up.—John Boyd-Kinnear, *Woman's Work*, p. 353.

**502. Rather.** This word may serve as an illustration of the grounds on which we assign these words to the pro-nominal category. In an interesting letter from Sir Hugh Luttrell, in the year 1420, we have this word in its presentive sense. He is in France, and he is displeased that certain orders of his have not been carried out, and he hints that if his commands are not fulfilled, he is alive, and 'schalle come



home, and that rather than some men wolde,' that is to say, he shall be at home 'earlier' than would be agreeable to some people. *Rather* is the comparative of an obsolete adjective *rathe* early.

Bring the rathe Primrose that forsaken dies,  
The tufted Crow-toe, and pale Gessamine.

Milton, *Lycidas*, 142.

The way in which we habitually employ this comparative, affords a good example of the distinction between the nature of the noun and that of the pronoun.

He fails to be truly pathetic because we do not see the agony wrung out of a strong man by the inevitable wrongs and sorrows of the world, but the easy yielding of a nature that rather likes a little gentle weeping. Mr. Pickwick, with his love of mankind stimulated with a little milk-punch, is not the most elevated type of philanthropy, though it is one which is rather prevalent at the present day. In these respects Mr. Dickens's influence tended rather towards a softening of the moral fibre than towards strengthening it.—July 16, 1870.

503. *So*. This famous pronominal factor, which has already been spoken of in both the previous sections, must come in here likewise :

And he was competent whose purse was so.

William Cowper, *The Time-Piece*.

A declaration so bold and haughty silenced them and astonished their associates.

The presentive idea to which this *so* points back may be found by reference to Robertson's *Charles the Fifth*, Bk. I. anno 1516, and the abruptness of the clause as it stands gives a measure of the pronominal nature of the adverb *so*.

*jump*.

In goodnes therefore there is a latitude or extent, whereby it commeth to passe that euen of good actions some are better then other some; whereas otherwise one man could not excell another, but all should be either absolutely good, as hitting jumpe that indiuisable point or center wherein goodnesse consisteth; or else missing it they should be excluded out of the number of wel-doers.—Richard Hooker, *Of the Lawes*, &c. I. viii. 8.

And bring him iumpe, when he may *Cassio* finde.

*Othello*, ii. 3. 369.

For this adverb the editors substitute *just*. In the following quotation from the First Folio, the old Quartos have *jump*:—

*Mar.* Thus twice before, and iust at this dead houre,  
With Martiall stalke, hath he gone by our Watch.

*Hamlet*, i. 1. 65.

*just*.

How much of enjoyment life shows us, just one hair's breadth beyond our power to grasp.—*The Bramleighs*, ch. xxxi.

*solid*.

'You don't mean that?' 'I do, solid' (Leicestershire.)

*some, much*.

Suppose a man's here for twelve months. Do you mean to say he never comes out at that little iron door?—He *may* walk *some*, perhaps:—not much.—Charles Dickens, in *Foster's Life*, ch. xxi.

It is not necessary to the Flat Adverb that it should consist of a single word, though it generally does so. Such adverbs as *that time*, *no thyng*, *the right way*, *the wrong way*, *the while* must be placed here.

*that time, no thyng*.

Ireland þat tyme was bygged no þynge  
Wyp hous ne toun, ne man wonynge.

R. Brunne's *Chronicle* (Lambeth MS.).

TRANSLATION.—*Ireland at that time was not-at-all built with house nor town, nor man resident.*

He said he loved and was beloved no thing.

*Canterbury Tales*, II, 258.

Next we have the adverb *nothing* in one word, as 'nothing loth,' 'nothing doubting.'

Here belong *yea* ГЕА ꙗа, MG. ja (jai); *yes* ГЕСЕ ꙗꙗ; *yes* the ordinary quiet affirmative has now become obsolete; *yea* the forcible and asseverative is now the sole survivor.

**504.** Next we come upon a member which is inconsiderable in its bulk, unimposing in its appearance, and which is inconspicuous by the very continuousness of its presence; but yet one which covers with its influence half the realm of language, which involves one of the most curious questions in philological speculation: I mean the apparatus of NEGATION. It may be out of our reach to attain to the primitive history of the negative particle; but if we are to judge of its source by the track upon which it is found, if origin is to be judged of by kindred, if the unknown is to be surmised by that which is known, it is in this portion of the fabric of speech—namely in the flat pronoun-adverbs—that we must assign its birthplace to the negative particle.

The negative particle in our language is simply the consonant *n*. In Saxon it existed as a word *NE* MG. *ni*, but we have lost that word, and it is now to us a letter only, which enters into many words, as into *no, not, nought, none, neither, nor, never*. In French, however, this particle is still extant as a separate word; as '*Je ne vois pas.*'

**505.** The following parallel quotations exhibit this particle both in its simple state, and also in combinations, some familiar, some strange to us:

*Anglo-Saxon, 995.*

Hwæt eart ðú? And he cýðde,  
and ne wiðsôc, and ðus cwæþ, Ne  
eom ic nâ Crist. And hig acsodon  
hine and ðus cwædon? Eart ðú  
Elias? And he cwæþ Ne eom ic  
hit. Ða cwædon hī, Eart ðú  
witega? And he andwyrde and  
cwæþ, Nic.

*Wycliffe, 1389.*

Who art thou? And he know-  
lechide, and denyede not, and he  
knowlechide, For I am not Crist.  
And thei axiden him, What ther-  
fore? art thou Elye? And he  
seide, I am not. Art thou a pro-  
phete? And he answeride, Nay.

*St. John, i. 19-21, Bosworth's Gospels.*

**506.** The negative coalesced with *am, is, was, will, wot*, forming *nam, nis, nas, nill, not*, 254.

Nowhere so besy a man as he ther nas.

*Prologue 324.*

The coalescents *nill*, *not* NÂT=NE WÂT (like Latin *nolo*, *nescio*) still survive in a fitful way. From the former has grown the phrase 'will he nill he,' *Hamlet* v. 1. 19, 'will you nill you,' *Taming of Shrew* ii. 1. 273; which has been generalised into *willy nilly*, which may have come from 'will I nill I,' or 'will we nill we,' or 'will ye nill ye.'

I speake not of this worlde, whiche God made, wherein we liue, will we nil we.—Udal, 1 John ij. (Richardson v. Will).

The other provinces, added Lambert, would be obliged, will ye nill ye, to receive the law from Holland and Zeeland.—Motley, *United Netherlands*, vol. 4, ch. 51.

507. We retain *not nescio* in the trite perfunctory phrase 'and what not,' which I take to be 'and what n' ot.' It is a formula suggestive of the indefinite continuation of a series:—  
'et nescio quid—et je ne sais quoi—and I know not what.'

*Worldly Wiseman*. Hear me; I am older than thou: thou art like to meet with, in the way which thou goest, wearisomeness, painfulness, hunger, perils, nakedness, sword, lions, dragons, darkness, and in a word, death, and what not.—John Bunyan, *Pilgrim's Progress*.

508. The particle NE was used not only for the simple negative, but likewise as our *nor*: and both of these uses continued to the fourteenth century:

Alle þis route of ratones · to þis reson thei assented.  
Ac þo þe belle was yboust · and on þe beize hanged,  
þere ne was ratoun in alle þe route · for alle þe rewme of Fraunce,  
þat dorst haue ybounden þe belle · aboute þe cattis nekke,  
Ne hangen it aboute þe cattes hals · al Engelonde to wyne.

*Vision of Piers Plowman*, Prologue 174.

509. In Chaucer we find the *ne* in both senses. The following examples are all from the *Prologue*.

*ne* = not.

He neuere yit no vilonye ne saide. (l. 70.)

That no drop ne fell upon hir breste. (l. 131.)

So that the wolf ne made it not miscarie. (l. 513.)

*ne* = nor.

Ne wete hir fyngres in hir sauce depe. (l. 129.)

Ne that a monk whan he is recheles. (l. 179.)

Ne was so worldly for to haue office. (l. 292.)

Ne of his speche dangerous ne digne. (l. 517.)

Ne maked him a spited conscience. (l. 526.)

*ne* in both senses.

But he ne lefte nought for rayn ne thondre. (l. 492.)

When *ne* as a simple negative had been superseded by *not*, it survived in poetic diction for *nor*:

Then mounted he upon his Steede againe,  
And with the Lady backward sought to wend.  
That path he kept which beaten was most plaine,  
Ne ever would to any byway bend,  
But still did follow one unto the end,  
The which at last out of the wood them brought.  
So forward on his way (with God to frend)  
He passed forth, and new adventure sought:  
Long way he travelled before he heard of ought.

E. Spenser, *Faery Queene*, i. 1. 28.

510. There is something strange and fascinating about this faculty of negation in language. It has been often asserted that there is nothing in speech of which the idea is not borrowed from the outer world. But where in the outer world is there such a thing as a negative? Where is the natural phenomenon that would suggest to the human mind the idea of negation? There are, it is true, many appearances that may supply types of negation to those who are in search of them. They who are in possession of the idea of negation may fancy they see it in nature, in such antitheses as light and shade, day and night, joy and sorrow. But they only see a reflection of their own thought. There is no negative in nature. All nature is one continued series of affirmatives; and if this is too rigid, it is so only because the

very term 'affirmation' is a relative one, and implies negation: in other words, the expression is improper only because of the lack of such a foil in nature as negation supplies in the world of mind. Negation is a product of mind. The first crude hint of it is seen in the mysterious analogies of instinct. A horse that has put his head into his manger and found nothing there but chaff, gives a toss and a snort that are strongly suggestive of negation. It is a case of expectation balked.

The negative in speech seems to be of this kind. Man is essentially a creature of special pursuits and limited aims. Everything in the world but that which he is at the time in search of is a Nay to him. Call it the smallness and narrowness of his sphere, or call it the divine, the creative, the purposeful, which out of the vast realm of nature carves for itself a route, a course, a direction—it is to this intentness of man that every obstacle, or even every neutral and indifferent thing, becomes contrasted with his momentary bent, and awakens the sense of a Negative in his mind.

511. The last great feature that rose in our path was the Indefinite Article. Nothing could be easier to understand how it came and what it was derived from; indeed, it seems the most obvious and natural thing in the world. One might almost imagine it to be unavoidable. And yet it is a rare possession, and a peculiar feature of modern languages. On the other hand, the Negative is exceedingly mysterious in its nature and sources, and yet it seems to be common to all human speech, and to be as familiar at the earliest stage of primitive barbarism, as in the most cultured languages of the civilised world. I have never heard of a language that had no negative. But I have heard of native dialects in Australia, in which the negatives have been selected as the features of distinction, and have set the names by which the races named

themselves, and were known to others<sup>1</sup>: just as the two old dialects of the French language were distinguished by their several affirmatives, and were called *Langue d'oïl* and *Langue d'oc*.

512. Negation then being a sentient product, a subjective thing at its very root, we ask with curiosity out of what materials its formula was first made. Of this I have no opinion whatever to offer. But of the probable history of the *N*-formula I will boldly give my own notion, not so much from confidence in its certainty, as for the incidental illustration which will thus be called out. My conjecture is, that our *N*-particle is the relic of some such a word as *one*, or *an*, or *any*, three words which are radically identical. I conceive that of the primitive formula of negation we know nothing, or only know that it has perished. Like the primitive oak, it has passed away; but it has left others instinct with its organism. Men are markedly emphatic in denial, and hence such formulas as *not one*, *not any*, *not at all*, *not a bit*, *not a scrap*, *not in the least*.

Hence too, in French, the *pas* and *point*, which back up the negation; also *rien* and *aucun* and *jamais*, and other indifferents words which by long contact with the negative, like steel from the company of the loadstone, have got so instinct with the selfsame force that they often figure as negatives

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<sup>1</sup> 'The aboriginal tribes on the western slopes of the Australian Cordillera, from the south of Queensland to Victoria, speak a language quite distinct from that of the neighbouring tribes to the east and west, whose people rarely understand it. This language and these tribes are called by themselves, and by the coast and inland natives, *Werrageries*, from their negative *Werri*. The other great family or chain of tribes to the west of them again, occupying the vast western lands of Australia, are designated (I have been told) in *their* turn by their peculiar negative.'

By the kind intervention of a friend, I have this very pertinent note from the pen of Mr. George Macleay, of Pendhill Court, many years resident in New South Wales. The same friend also tells me that the natives of the Pacific Islands universally designate Frenchmen as *We-Wees*. They remembered the 'oui, oui,' if nothing else.

sole. Thus *pas encore*, *point du tout*; while the other three are so well known as negatives, that when they stand alone they are hardly ever anything else. Yet none of these words possess by right of extraction the slightest negative signification.

513. The fact seems to be that the word which is added for the sake of emphasis, comes to bear the stress of the function by the mere virtue of its emphasis, and often ends by supplanting its principal. As in French we see but one or two extant relics of negation without the subjoined adverb and as the subjoined adverb has in many instances grown into a recognised negative in its own right, so there is every reason to apprehend that but for the conservative influences of literature, the *NE* would have been by this time very much nearer to vanishing from the languages than it actually is. And, had this happened, it would have been only a repetition of that process in which I conceive *NE* to have formerly borne the converse part of the action. *NE* is probably the relic of some adverbial pronoun, which at first served a long apprenticeship under some still more ancient and now quite forgotten negative, of whose function it long bore the stress and emphasis, until at length it became the sole substitute.

514. The Welsh *dim*, which means 'no,' 'none,' is well known in the familiar answer *dim Saesoneg*, which means 'no Saxon,' or, 'I don't speak English.' Now this word *dim* is merely the word for 'thing.' *Pob* means 'every,' and *popddim* is the Welsh for 'everything.' Thus, in modern Greek the negative *δεν* is the relic of *οὐδέν*, 'not one': the 'not' has perished, and the *one* is now the negative.

As a further illustration it may be added that it is common for rustic arithmeticians to call the tenth cipher, the Zero or Nought, by the name of *Ought*, thus retaining only that part of the word which is purely affirmative by extraction.



The verbal negative *not* is but a more rapid form of *nought*, which is an abbreviation for NÂN-WUHT no-whit.

The answer *no!* is compounded of NE and Â ever, MG. aiw, German je, akin to Latin ævum, Greek ἀΐεί, αἰών. This Â begat the northern at and the southern oo, of which the latter appears in *no*; the former in *ay* always<sup>1</sup>. This *ay* is still northern, except in poetry. The Scottish negative na is a shortened form of NÂN none.

The conjunction *nor* is a condensed form of *neither* which is for NÂWÞER a compound of NÂ and HWÆÞER, i. e. 'no-whether,' not the one nor the other.

## (2) Of the Flexional Pronoun-Adverbs.

515. Under this head come *here, there, where, when, then, hence, whence, how, why, hither, whither, thē*, which are ancient flexional forms that sprang from pronouns. If we search back into the growth of these, we shall find that they are old cases, genitive, dative, accusative, ablative. For instance, *why* is an old ablative; and so also is *the*, when we say 'so much the better,' like the Latin eo. This is among the demonstratives what *why* is among the relatives, and its old form is THĪ or THŶ, 487.

But these Cases are now obscure through age, and the only adverbial inflection still manifest is genitival; *always, else ELLES, eftsoones* Sp., *hereabouts, inwards, once, othergates* Sh., *outwards, since, thereabouts, towards, whereabouts*.

<sup>1</sup> Dr. Murray is for distinctness in spelling between *ay* always and *aye* yes. The former represents Â Icel. ei, ey ('ey ok ey' for ever and ever, Vigf.) and rhymes to bay, day, gay. The *aye* is of unknown origin; it appears suddenly about 1575; is frequent about 1600, especially in Shakespeare, where it is always written 'I,' a spelling never found with *ay*. This *aye* rhymes with eye, only with a broader and a deeper sound. The parliamentary usage of writing it distinctly as *aye* is recommended as better on 'every ground.

anis=once.

Consider it warily, read aftiner than anis,  
Well at ane blink sly poetry not tane is.

Gawin Douglas.

### (3) *Of the Phrasal Pronoun-Adverbs.*

516. As the flexional character becomes obscure, and the flexional signification is forgotten, symbolic words are called in to supplement the enfeebled case-ending. Thus *whence* gets the larger formula *from whence*, as *Genesis* iii. 23:—

*Miles Coverdale, 1535.*

1611.

The LORDE God put him out of the garden of Eden, to tyll y <sup>e</sup> earth, whence he was taken.	Therefore the LORD God sent him foorth from the garden of Eden, to till the ground, from whence he was taken.
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Sometimes a differentiation of sense accompanies the enlarged formula, as in *for the nonce for then anes* (Juliana), *for the nones* Ch., i. e. for the once.

The next step is that the inflection is dispensed with, and the preposition only is used, and so we get the phrasal adverbs:—*at all, at once, after all, of course, in a way, in a fashion, in a manner, in a sort of way, in some sort, after a sort, at most, at least, to the uttermost, now and then, every now and then, from the first.*

*at next.*

When bale is att hiest, boote is att next.

*Sir Aldingar, 117.*

*which way, that way.*

Marke which way sits the Wether-cocke,  
And that way blows the wind.

Ballad Society, vol. i. p. 344.

517. Some of these naturally develope with peculiar luxuriance after negative verbs and as a complement to the negation:—

Whereas in deede it toucheth not monkerie, nor maketh anything at all for any such matter.—Hugh Latimer, *The Ploughers*, 1549.

*not at all.*

Not at all considering the power of God, but puffed vp with his ten thousand footmen, and his thousand horsemen, and his fourscore elephants.—2 *Maccabees* xi. 4.

*at no hand.*

And in what sort did these assemble? In the trust of their own knowledge, or of their sharpenesse of wit, or deepenesse of iudgment, as it were in an arme of flesh? At no hand. They trusted in him that hath the key of Dauid, opening and no man shutting; they prayed to the Lord.—*The Translators to the Reader*, 1611.

Some of the phrasal adverbs have assumed the form of single words, by that symphytism which naturally attaches these light elements to each other. Hence the forms *withal*, *whatever*, *nevertheless*, *notwithstanding*, *likewise* for 'in like wise.'

*contrariwise.*

Not rendring euill for euill, or railing for railing: but contrarywise blessing.—1 *Peter* iii. 9.

*at leastwise.*

And every effect doth after a sort contain, at leastwise resemble, the cause from which it proceedeth.—Richard Hooker, *Of the Laws*, &c. I. v. 2.

*Upside-down* is an adverb that has been altered by a false light from *up-so-down*, or *up-se-down* (Wiclif), wherein *so* or *se* is the old relative, 471, and the expression is equivalent to 'up-what-down.'

„ He is traitour to God & turneþ þe chirche upsedown.—John Wiclif, *Three Treatises*, ed. J. H. Todd, Dublin, 1851, p. 29.

Thus es this worlde turned up-so-downe.

Halliwel, v. *Upsodown*.

518. We must now pass on to a group of composite pronoun-adverbs, in which Flexion is aided by a preposition adherent:—*hereabout*, *hereafter*, *hereat*, *herebefore*, *hereby*, *herein*, *hereinbefore*, *hereinto*, *hereof*, *hereon*, *hereout*, *hereto*, *heretofore*, *hereunder*, *hereunto*, *hereupon*, *herewith*, *herewithal*; *thereabout*, *thereabouts*, *thereafter*, *thereafterward*, *thereagainst*, *thereat*,

*thereby, therefore, therefrom, therehence, therein, thereinto, thereof, thereon, thereout, thereover, therethrough, thereto, thereunto, thereupon, therewith, therewithal, therewithout; whereabout, whereabouts, whereas, whereat, whereby, wherefore, wherein, whereinto, whereof, whereon, wherethrough* (Wisdom xix. 8), *whereto, whereunto, whereupon, wherewith, wherewithal*<sup>1</sup>.

These Composites might be presented in the form of a Declension, with a Nominative as true to history as the English can provide:—

N. and A.	(h)it	that	what
Gen.	hereof	thereof	whereof
Dat.	hereto	thereto, -for(e)	whereto, -for(e)
Abl.	herefrom	therefrom	wherout
Instr.	hereby, -with	thereby, -with	whereby, -with

*Thereof* is used interchangeably with *of it* in *Lev.* xiv. 45, 1 *Kings* vii. 27. These adverbs, so far as they are now in use, are more abstract, more highly symbolical than they once were. In the following stave of the twelfth century we see *thereby* in the physical sense of 'by that place':—

Merie sungen ðe muneches binnen Ely,  
 Ða Cnut ching rew ðerby:  
 Roweð cnites near ðe lant,  
 And here we ðes muneches sang.

*Merry sang the monks in Ely,  
 As king Canute rowed thereby:  
 Row, boys, nigher the land,  
 And hear we these monks' song.*

519. The progress of modern languages, turning as it does in great measure upon the development of the symbolic element, naturally sets towards the production of grouped expressions, or phrases, and this displays itself with particular activity in the adverbial parts of language, whether they be

<sup>1</sup> The less familiar of these compounds may be verified in H. Coleridge's Glossary.\*

presentively or symbolically adverbial—that is to say, whether the nounal or the pronounal character is prevalent. For the tendency of novelty is to show itself prominently in the adverbs of either category, apparently on the same principle as the extremities of a tree are the first to display the newest movements of growth. ' The adverbs are the tips or extremities of all that is material in speech.

## CHAPTER X.

### OF PREPOSITIONS.

**520.** PREPOSITIONS are used to attach nouns to the sentence, as conjunctions are used to attach or introduce sentences. There is a common element in these functions, and in a few instances the same words have a place in both; but there is this point of difference, that the Prepositions are in their nature more stationary than the Conjunctions, and this will appear by the more frequent identity of the Prepositions in the various languages of the Indo-European stock.

The Preposition may be defined as a word that expresses the relation of a noun to its governing word. A few examples must suffice for the illustration of a class of words so familiarly known and so various in their shades of signification. The examples will be mostly of the less common uses, as we shall consider the common uses to be familiar to the mind of the reader; the object being to suggest the almost endless variety of shades of which prepositions are susceptible. First, the prepositions of the simpler and mostly elder sort.

#### (1) *Flat Prepositions.*

**521.** At ÆT, MG. at, L. ad. Now used (in its restful sense) only of time and place, but formerly also with reference to persons:

I may take my leaue att you all!  
the flower of Manhoode is gone from mee!

*Fflooden Ffeilde, 171.*

for the great kindnesse I haue found att thee,  
fforgotten shalt thou neuer bee.—*Eger and Grime, 1343.*

With a sense of movement, meaning 'towards,' as *Psalm* cxxix. 5, 'as many as haue euil wyll at Sion' (1539).

**522.** By BI, BE, MG. bi, L. ambi-, G. ἀμφί, Skt. abhi, originally signified 'around, about,' and then 'near, in close relation with.' The original effect of this preposition appears in such instances as—

But say by me as I by thee,  
I fancie none but thee alone.

Ballad Society, vol. i. p. 244.

I think he will consider it a right thing by Mrs. Grant as well as by Fanny.—Jane Austen, *Mansfield Park*, ch. v.

Where we should now say 'as regards Mrs. Grant,' or 'as far as Fanny is concerned.' Next, it acquired a power of indicating the knowledge of something bad about any person, insomuch that 'I know nowt by him' is provincially used for 'I know no harm of him.' And it is according to this idiom that in our version St. Paul witnesses of himself, 'I know nothing by myself': and the expression occurs more than once in the curious book from which the following is quoted:

Then I was committed to a darke dungeon fiteene dayes, which time they secretly made enquiry where I had lyen before, what my wordes and behauiour had beene while I was there, but they could find nothing by me.—*Webbe his trauailes*, 1590.

This preposition has successively held two distinct functions in the service of the Passive Verb. (1) When the preposition indicating the agent was *of*, it fell to *by* to express the instrument; as 'spoken of the Lord by the prophet,' *Matt.* i. 22; 'spoken by the prophet Joel,' *Acts* ii. 16<sup>1</sup>: (2) but now this preposition has acquired the function of indicating the agent of the Passive Verb, and this function being incompatible with that, has hastened its desuetude.

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<sup>1</sup> In passages of this sort the Revisers of 1881 added 'through' in the margin; but the American Committee recorded their preference for 'through' in the text.

But originally BŪTAN without; a compound of BE by, and ŪTAN out, though chiefly a Conjunction, still exists as a Preposition in connections like *next but one*, *all but Alfred*, *no one but*, *nothing but*:

No two objects of interest could be more absolutely dissimilar in kind than the two neighbouring islands, Staffa and Iona:—Iona dear to Christendom for more than a thousand years;—Staffa known to the scientific and the curious only since the close of the last century. Nothing but an accident of geography could unite their names.—The Duke of Argyll, *Iona*, init.

The original sense of 'without' survives in Scotland, as in the motto of the Macintoshes, 'Touch not the cat but the glove'; and in the once popular Jacobite song entitled 'The wee wee German lairdie' there is a line 'But the hose and but the breeks.'

Another application which lives in colloquy, and is peculiar to Scotland, is thus: 'Gang but the house'=go to the outer or kitchen part of the house. The converse of this but, and coupled with it in various locutions, is ben BINNAN, compound of BE and INNAN within. It is capable of both uses, rest and motion, as 'He is ben the house' and 'Come ben the house.'

for FOR, MG. faura, L. pro, Gk. πρό, Sk. pra :

Wherefore getting out again, on that side next to his own House; he told me, I should possess the brave Countrey alone for him: So he went his way, and I came mine.—*Pilgrim's Progress*, facsimile ed. p. 35.

from FRAM, MG. fram, in early times shared with of the function of preposition to the passive verb; and even as late as 1070 we find 'he was gehaded on his agenum biscopsetle fram eahte biscopum his underðioddum'=he was consecrated in his own cathedral by eight bishops his suffragans.

in IN, MG. in, L. in, Gk. ἐν has now only the power of rest, having lost that of motion which it had in Saxon times, and now this function is discharged by the compound into.

Words that have begun by acting as adverbs to old pre-



positions have sometimes come to be prepositions by themselves: thus we now say *like him* instead of 'like unto'; and in the same delegated manner also *nigh* and *near*:

There shall no euell happen vnto the, nether shall eny plage come nye thy dwellyng.—*Psalm xc. 10* (1539).

523. Of or, MG. af, L. ab, Gk. ἀπό, Sk. apa, is the most frequent preposition in the English language. Probably it occurs as often as all the other prepositions put together. It is characteristic of the stage of the language which we call by distinction English, as opposed to Saxon. And this character, like so many characters really distinctive of the modern language, is French. Nine times out of ten that *of* is used in English it represents the French *de*. It is the French preposition in a Saxon mask. The word *of* is Saxon, if by 'word' we understand the two letters *o* and *f*, or the sound they make when pronounced together. But if we mean the function which that little word discharges in the economy of the language, then the 'word' is French at least nine times out of ten.

Where the Saxon *of* was used, we mostly employ another preposition now, as *Allys us of yfle*=Deliver us from evil.

The Saxon *of* has to be sought with some scrutiny by him who would find it in modern English. There was indeed one use in which it already coincided with French *de*, namely as the link between the passive verb and the agent. We employ this passival *of* no longer, *by* having entirely superseded it in this function, but our ears are still familiar with it in Bible English:

When thou art bidden of any man to a wedding, sit not downe in the highest rouse: lest a more honourable man then thou be bidden of him.—*Luke xiv. 8*.

As before said, the common and current *of* which is so profusely sprinkled over every page, is French in its inward essence. Numerous as are the places in which this prepo-

sition now occurs, it is less rife than it was. In the fifteenth and sixteenth centuries the language teemed with it. It recurred and recurred to satiety.

How shall I feast him? What bestow of him?

*Twelfth Night*, iii. 4. 2.

What time the Shepherd, blowing of his nailes.

3 *Henry VI*, ii. 5. 3.

**524. Off**, a modified *of*, is now little used prepositionally; it is mostly reserved for such adverbial uses, as *be off*, *take off*, *wash off*, *write off*, *they who are far off*. In Miles Coverdale's Bible (1535) there is no sense-distinction between *of* and *off*:

In that tyme shall the house off <sup>\*</sup>Dauid and the citesyns off Ierusalem haue an open well, to wash of synne and vncleennesse. And then (sayeth the LORDE off hoostes) I will destroye the names of Idols out off the londē.—*Zach.* xiiij. 1.

**On** **ON**, MG. *ana*, Gk. *ἀνά* is much reduced from its former prevalence, having been in Saxon times the most frequent prep. in the English context. Part of its office is filled by the compound **upon**.

. . . and layde him on the Altar vpon the wood.—*Genesis* xxii. 9.

*upon*.

There were slaine of them, vpon a three thousand men.—1 *Maccabees* iv. 15.

And if any will judge this way more painfull, because that all things must be read upon the book, whereas before by the reason of so often repetition they could say many things by heart: if those men will weigh their labour, with the profit and knowledge which daily they shall obtain by reading upon the book, they will not refuse the pain, in consideration of the great profit that shall ensue thereof.—*Old Communion Prayer Book*, The Preface.

**Over** **OFER**, MG. *ufar*, L. *super*, Gk. *ὑπέρ*, Sk. *upar*, has a peculiar use in the constitutional diction of America:

In a series of Acts passed over the veto of the President, Congress provided for the assemblage in each Southern State of a constituent Convention, to be elected by universal suffrage.

**525.** Till is (probably) from an ancient Norse substantive cognate to TIL, German *ziel*, meaning goal, mark, aim, butt. Thus in some versified proverbs, Til sceal on êðle dômes wyrcean=*Mark shall on patrimony doomwards work*.—Two Saxon Chronicles Parallel, p. xxxv; i.e. a borne or landmark shall be admissible as evidence. For its prepositional use, see the quotation from R. Brunne in **515**.

This preposition is now appropriated to Time: we say *till*! *then*, *till to-morrow*; but not *till there*. Earlier it was used of Place, as in *The Passionate Pilgrim*:

She, poor bird, as all forlorn,  
Lean'd her breast<sup>\*</sup> up till a thorn,  
And there gan the dolefull'st ditty,  
That to hear it was great pity.

This preposition enjoys a provincial function which is unknown in literature:

Well, Hester, do you feel tired now that there are two sets of lodgers in the house?

Yes, Sir, till now I do. (Clevedon, Somersetshire.)

This is a Danish preposition which gained a footing in North Britain and worked its way to the south, but never exercised its full office there. It is little used in Chaucer, and only before a vowel. In the Northumbrian writings, such as Barbour's Bruce, it fills the office of *to*. At this moment it has a much larger field in Scotland than in England. Lippen till him=trust to him; I gaed till a well for a drink. English has the compound *until* but not *intil*, which in the sense of *into* is much used in Scotland, and mostly (as also till) before vowels.

To τὸ, MG. *du*, German *zu*, L. -*du* (in the archaic prefix *indu-*), Gk. -*δε* (as in *οἰκονδε*), is now, besides its old field, the symbol of the Infinitive Mood.

to (=comparable to).

A sweet thing is love,  
It rules both heart and mind;  
There is no comfort in the world  
To women that are kind.

Ballad Society, vol. i. p. 320.

Through þURH, MG. þairh, L. tr-ans.

Under UNDER, MG. undar (? L. inter).

With wið and wiðER, Icel. við, Dan. ved, Swed. vid, German wider, against. The sense of 'against' survives in *Piers Plowman*, where *with* that occurs (as an archaism) in the sense of setting one thing against another in a bargain :

To be hure man, if I most for eueremore after,  
With that she wolde me wisse where the town were,  
That kynde wit the confessour hure cosyn, was inne.

A. xii. 40.

The sense of 'against' is seen in the compound *withstand* as a survival; for the present use of the preposition is that of a substitute for the obsolete MID, German mit, Gk. *μετά*.

In the fourteenth century this preposition had a value which is unknown in Saxon and which has left few traces in English. It was used like the *by* of passivity, as—

Who saved Daniel in the horrible cave,  
Ther every wight, save he, master or knave,  
Was with the leon frette, or he asterte?

*The Man of Lawes Tale*, 4895.

i. e. was devoured by the lion before he could stir. This preposition is not in MG.: its affinities are Scandinavian, and with this accords the passival use of Danish *ved* to this day<sup>1</sup>.

526. The prepositions are more elevated in the scale of

<sup>1</sup> It is the preposition used in title-pages before the author's name, as—'Bjowulfs Drape. Et Gothisk Helte-Digt af Angel-Saxisk paa Danske Riim ved Nic. Fred. Sev. Grundtvig, Praest. Kjöbenhavn, 1820.' *Beowulf's Death*. A Gothic Hero-Poem from Anglo-Saxon, in Danish Rime, by N.F.S. Grundtvig, Priest. Copenhagen, 1820.

symbolism than the pronouns. They are quite removed from all appearance of direct relation with the material and the sensible. They constitute a mental product of the most exquisite sort. They are more cognate to mind; they have caught more of that freedom which is the heritage of mind; they are more amenable to mental variations, and more ready to lend themselves to new turns of thought, than pronouns can possibly be. It is one of the advantages of classical studies, and particularly of Greek, that this is forced upon the attention. But to see it in our own speech requires only a habit of observation<sup>1</sup>.

## (2) *Flexional Prepositions.*

527. A second series of prepositions are those in which flexion is traceable; for example, a quasi-genitival habit was contracted from adverbs in *-s*, as in the adverb *needs*; and thus *besides* 531, *afterwards*; with frenchified orthography *since* from *sithence* for *sithens* from *SITHEN*;—or with *-t* excrescent *against*, *amidst*, *amongst*, *betwixt*.

Some have the flexion of adjectival Degree; *af-ter*, *near*, are old Comparatives, *next* is a Superlative.

*after.*

Full semyly aftir hir mete she raughte.

*Prologue*, 136.

The vintners were made to pay licence duties after a much higher scale than that which had obtained under Raleigh.—Edward Edwards, *Raleigh* (1868), ii. p. 23.

<sup>1</sup> Wordsworth had the art of bringing into play the subtle powers of English prepositions, and this feature of his poetry has not escaped the notice of Principal Shairp. 'Here, in passing, I may note the strange power there is in his simple prepositions. The star is *on* the mountain-top; the silence is *in* the starry sky; the sleep is *among* the hills; the gentleness of heaven is *on* the sea.'—*Studies in Poetry and Philosophy*, p. 74.

*besides* (= beyond, or<sup>o</sup> contrary to).

Besides all men's expectation.—Richard Hooker, *Of the Laws, &c.* Preface, ii. 6.

*sithence*.

We fequire you to find out but one church upon the face of the whole earth, that hath been ordered by your discipline, or hath not been ordered by ours, that is to say, by episcopal regiment, sithence the time that the blessed Apostles were here conversant.—Richard Hooker, *Of the Laws, &c.* Preface, iv. 1.

*near* (comparative of *nigh*).

The fruitage fair to sight, like that which grew  
Near that bituminous lake where Sodom flam'd.

*Paradise Lost*, x. 562.

*next* (superlative).

Happy the man whom this bright Court approves,  
His sov'reign favours, and his country loves,  
Happy next him, who to these shades retires.

Alexander Pope, *Windsor Forest*, 235.

528. Perhaps we ought to range in this series such a preposition as *save*, which having come to us through the French *sauf*, from the Latin *salvo*, is still, at least to the perceptions of the scholar, redolent of the ablative absolute:

In one of the public areas of the town of Como stands a statue with no inscription on its pedestal, save that of a single name, VOLTA.—John Tyndall, *Faraday as a Discoverer*.

Another instance of an old participle and a young preposition is *except*.

. . . with all her unrivalled powers of mendacity, she [Elizabeth] very rarely succeeded in deceiving any one except her friends.—John Hosack, *Mary Queen of Scots*, p. 35.

### (3) *Phrasal Prepositions*.

529. A third series of prepositions are the phrasal prepositions, consisting of more than one word. In the development of this sort of preposition, we have been expedited

by French tuition. A constant and almost necessary element in their formation is the preposition *of*. They are the analogues of such French prepositional phrases as *aupres de*, *autour de*, *au lieu de*:

*in lieu of.*

A burnt stick and a barn door served Wilkie *in lieu of* pencil and canvas.—Samuel Smiles, *Self Help*, ch. iv.

*aboard of.*

Every officer and man *aboard of* her entertained unbounded confidence in her qualities.—Oct. 11, 1870.

*long of; along of.*

All *long of* this vile Traitor Somerset.

1 *Henry VI*, iv. 3. 33.

Long *all of* Somerset, and his delay. *Ibid.* 46.

*out of.*

. . . it cannot be that a Prophet perish *out of* Hierusalem.—*Luke* xiii. 33.

*in spight of; in spite of.*

As on a Mountaine top the Cedar shewes,  
That keeps his leaues *in spight of* any storme.

2 *Henry VI*, v. 1. 206.

*in despight of.*

And *in despight of* Pharao fell,  
He brought from thence his Israel.

John Milton, *Psalm cxxxvi*.

Antecedent to this was the possessival formula *in my despite*, *Tit. Andron.* i. 2; *in your despite*, *Cymb.* i. 7; *in thy despite*, 1 *Hen. VI*, iv. 7; *in Love's despite*, J. Keble, *Matrimony*.

*for . . . sake* (with genitive between).

Now for the comfortless troubles' *sake of* the needy.—*Psalm* xii. 5.

But if any man say vnto you, This is offered in sacrifice vnto idoles, eate not for his *sake* that shewed it, and for conscience *sake*.—1 *Cor.* x. 28.

For Sabine bright her only *sake*.

Ballad Society, vol. i. p. 386.

In the above examples, *troubles'*, *his*, *conscience* are in the genitive case. The *s* genitival is not added to *conscience*, because it ends with a sibilant sound, and where there are two sibilants already, a third could hardly be articulated. The *s* of the genitive case is, however, often absent where this reason cannot be assigned. Thus

for his oath sake, *Twelfth Night*, iii. 4 ; for fashion sake, *As You Like It*, iii. 2 ; for sport sake, 1 *Henry IV*, ii. 1 ; for their credit sake, 1 *Henry IV*, ii. 1 ; for safety sake, *Id.* v. 1 ; for your health and your digestion sake, *Troilus and Cressida*, ii. 3.

Instead of this genitive the present use of the language substitutes an *of*-form, which occurs in Shakspeare three times:—

*for the sake of.*

And for the sake of them thou sorrowest for.

*Comedy of Errors*, i. 1. 122.

If for the sake of Merit thou wilt hear mee.

*Antony and Cleopatra*, ii. 7. 54.

A little Daughter, for the sake of it

Be manly, and take comfort. *Pericles*, iii. 1. 21. \*

530. Here we must insert a prepositional phrase of unique build:—*to thee ward*, *to us ward*, *to you ward*, *to the Mercie seat ward*, which is to be understood as a cumulation of two kinds of preposition, the prepositive and the post-positive. For *ward* here appears to be the remnant of an old postfixed preposition, of which an example occurs in Boethius, 39 ; 'eow towearde' towards you. Hence such forms as *homeward*, *shoreward*<sup>1</sup>.

531. Phrasal prepositions give occasion to compound ones ;

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<sup>1</sup> Aldis Wright, *Bible Word-Book*, v. Ward ; Skeat, *Dict.*, v. Toward.—Printers seem to have hesitated about the exact orthography. In the Bible of 1611 the postfix is an independent word in O. T., *Exod.* xxxvii. 9 ; 1 *Sam.* xix. 4 ; *Ps.* xl. 5 ; but hyphened in N. T., 2 *Cor.* xiii. 3 ; *Eph.* i. 19, iii. 2 ; 2 *Pet.* iii. 9. In our current Bibles it is hyphened in the pronominal instances, that is, everywhere except *Exod.* xxxvii. 9, where 'seatward' is printed as one word.



anent from ON, EFEN (ON EMN) on a level with; *beside* from BE SĪDAN; *between* from BE TWEÐNUM. The phrasal BE HEALFE begot the compound **bīhalfe** as 'bihalve þan castle,' Lay. iii. 114, where the later text has 'bisides þan castle' by the side of the castle.

And these compound prepositions again in their turn occasion new phrasal ones, as from **bīhalfe** came the new phrasal *on behalf of*, *in my behalf*, &c.

Through the phrasal prepositions we are able to see how the older prepositions came into their place, and (to speak generally) how the symbolic element sustains itself and preserves itself from decay by inanition. A presentive word gets enclosed between two prepositions, as if it had been swallowed by them, and were gradually undergoing the process of assimilation. By and bye the substantive becomes obsolete elsewhere, and lives on here as a preposition, with a purely symbolic power.

Thus *in despite of* becomes first *despite of*—'despite of all controversy,' *Measure for Measure*, i. 2; 'despite of death,' *Richard II*, i. 1; and then in a further stage *despite* stands alone—'despite his nice fence,' *Much Ado*, v. 1; 'despite thy victor sword,' *Lear*, v. 3; and in these latter cases the old substantive *despite* is as purely a preposition as the French **malgré**. Meanwhile *despite* as a substantive is as good as obsolete, except in poetry, but the prepositional use is well established.

## CHAPTER XI.

### OF CONJUNCTIONS.

**532.** OF all the parts of speech the Conjunction comes last in the order of nature. The office of the conjunction is to join sentences together, and therefore it presupposes the completion of the simple sentence; and as a consequence it would seem to imply the pre-existence of the other parts of speech, and to be the terminal product of them all. It is essentially a symbolic word, but this does not hinder it from comprising within its vocabulary a great deal of half-assimilated presentive matter. This is a point to which we shall return in the course of the section.

The necessity for conjunctions (other than *and, or, also*) does not arise until language has advanced to the formation of compound sentences. Hence the conjunctions are as a whole a comparatively modern formation. Almost all the conjunctions are recent enough for us to know what they were made of. And indeed they may conveniently be arranged according to the parts of speech out of which they have been formed.

**533.** From Prepositions: there is first of all *but*, which having been first an adverb and a preposition, passed on into the office of Conjunction, and now it is little known in its former characters, except in Scotland. **522.**

**For**, a Conjunction of modern English, was long a prepo-

sition only, and in its conjunctive office it is an abbreviation of the phrase FOR þÂM þE = for that that.

For thou, for thou didst view,  
That death of deaths, companion true.

*till.*

The notice which you have been pleased to take of my labours, had it been early, had been kind: but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it.—Samuel Johnson, to *Lord Chesterfield*.

*until.*

Shakspeare was quite out of fashion until Steele brought him back into the mode.—W. M. Thackeray, *Esmond*, Bk. II, ch. x.

*ere* ÆR, er, or.

Forsaketh sinne or sinne you forsake.  
*Canterbury Tales*, 12, 220.

Sometimes two forms of the same word were combined, as

*or ere.*

Two long dayes journey (Lords) or ere we meete.  
W. Shakspeare, *King John*, iv. 3. 20.

At length the second word was supposed to be *ever* :—

And the Lyons had the mastery of them, and brake all their bones in pieces or euer they came at the bottome of the den.—*Daniel* vi. 24.

534. A remarkable Scottish Conjunction is made of GEN, GEGN against; or perhaps rather from ONGÉAN, an adverb which in Early English reached the prepositional stage but got no further. The Scottish gen or gin acts as a preposition thus :

Gin night we came unto a gentle place.  
Jamieson, v. Gin.

and as a Conjunction thus :

Gin a body meet a body  
Coming ower the rye.

**535.** But the great source of conjunctions is the Pronoun. Here the ancient relative pronoun *so* is one of the most frequent factors, both in its own form and in its compound *also*; and in *as*, condensed from *also* *EALSWA*, i.e. entirely, altogether *so*, quite in that manner.

In the following line we see *al* and *so* in various stages of approximation until their final coalition in the form of *as*.

He was al so fresche as is þe moneth of Mai.

G. Chaucer, *Prologue*, 92, Lansdowne MS.

He was also fressh as ys þe moneth of May.

Petworth MS.

He was als freissch as is þe monþ of May.

Corpus MS.

He was as frosch as is the monyth of May.

Cambridge MS.

**536.** *So* and *as*, severally considered, are adverbial pronouns; and it is by their inherent capacity of standing to each other as antecedent and relative that they together constitute a conjunction.

*so . . . as.*

With a depth so great as to make it a day's march from the rear to the van, and a front so narrow as to consist of one gun and one horseman.—A. W. Kinglake, *Invasion of the Crimea*, vol. iii. ch. ix.

*as . . . so . . . and so.*

As great men flatter themselves, so they are flattered by others, and so robbed of the true judgment of themselves.—R. Sibbs, *Soules Conflict*, ch. xiv, ed. 1658, p. 201.

The use of *as* for a conjunction-sole (to a dependent clause) is now disallowed, and is in fact one of our standard vulgarisms. It is seen in the familiar saw, 'Handsome is as handsome does.' Yet such a use is found in the *Spectator*, No. 508; in the course of a correspondent's letter it is true, but the correspondent is a young lady, and writes like one:

Is it sufferable, that the Fop of whom I complain should say, as he would rather have such-a-one without a Groat, than me with the *Indies*?

so . . . *that*.

Rich young men become so valuable a prize, that selection is renounced.—John Boyd-Kinnear, *Woman's Work*, p. 353.

*then* (=than).

A wise man will make better use of an idle pamphlet, *then* a fool will do of sacred Scripture.—John Milton, *Areopagitica*.

The particle of comparison *than* is now quite differentiated from the adverb of time *then*; but this distinction was not established until far on in the seventeenth century. The two forms are used by Shakspeare in both senses, but prevalently *then* where we now use *than*, and vice versâ. The two words are divergent forms from *þonne* which filled both functions (though a side-form *ðænne then* existed), and which appears itself to be a modification of *þone* the masculine acc. sing. of the Demonstrative Pronoun. 487<sup>1</sup>.

**537. Where** *hwær*, pronoun-adverb, used conjunctively in the sense of 'where that' or 'where as':

Where in former times the only remedy for misgovernment real or supposed was a change of dynasty, the evil is now corrected at no greater cost than that of a ministerial crisis. Where in former times serious evils were endured because the remedy was worse than the disease, trivial inconveniences now excite universal complaints and meet with speedy remedy. Where formerly ministers clung to office with the tenacity of despair, and rival statesmen persecuted each other to the death, the defeated premier now retires with the reasonable prospect of securing by care and skill a triumphant return; and both he and his successors mutually entertain no other feelings than those to which an honourable rivalry may give rise. Where formerly every subsidy was the occasion of the bitterest contention, &c.—W. E. Hearn, *The Government of England*, 1867, p. 126.

**Whether.** Antiquated as a pronoun (493), and now used only as a conjunction:

Whether they wil heare, or whether they will forbear.—*Ezekiel* ii. 5.

Whether it were I or they.—*I Cor.* xv. 11.

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<sup>1</sup> See the original investigation of this interesting point in Grimm, *Grammatik* iii. 165 f. (1831).

**538.** To this same pronominal group belong the twin conjunctions **how** hû, and **why** hwî, two forms of the instrumental case of hwâ who. The two forms are retained, with useful discrimination of meaning. *How* has acquired a flavour of romance from its often ushering in a narrative: 'us secgað bêc hû . . .' Books tell us how . . .; 'gehyrdon hû seo halige spræc,' They heard how the heroine spake. The sister-form *why*, though best known as an Interrogative Adverb, is also a Conjunction, and one of a fine and cunning fabric. It is especially the conjunction of dialogue and repartee, and may be compared to a certain wreathed action of γάρ, well known to those who read Greek. In tone it is slighter than the *why* of question. The following instances are all from *As You Like It*, and if the reader seek them, he can hardly fail to light on others in his search:

*Orl.* Why whither, Adam, would'st thou have me go?

*Orl.* Why how now, Adam?

*Jaq.* Why 'tis good to be sad and say nothing.

*Ros.* Why then 'tis good to be a post.

But this exquisite symbol has other uses. In rhetorical argument it is a sort of signal-flag that a conclusion is coming:

There then; How then? What then? Let me see wherein  
My tongue hath'd wrong'd him: if it do him right,  
Then he hath wrong'd himself; if he be free,  
Why then my taxing like a wild goose flies,  
Unclaim'd of any man.

**If.** This great hypothetical Conjunction is from gif, MG. iba; perhaps German ob is the same; but whether from a pronoun as Leo Meyer, or from a noun as Prof. Skeat thinks, is obscure. The pronominal derivation has the presumption in its favour.

**539.** Of all the elements that go to make conjunctions,

none come near the pronouns in importance. Often where other parts of speech get a footing in this office, it has been by pronominal ushering. Thus, in the case of *directly*, quoted below (541), it is clear that this word originally came in as an adverb to a pronominal conjunction: it was at first directly as ' or 'directly that.'

Of the conjunctions which are of pronominal extraction the *so* and the *as* are ancestral, whereas the conjunctive use of *who*, *whose*, *whom*, *which*, *what*, *whence*, are French imitations. In the Latin language, and in those which spring from it, the relative pronoun is the chief conjunction. In French, for example, *qui* and *que* play a part which their equivalents in English do not come near. Indeed, the degree in which these relatives act as conjunctions is almost the touchstone of a romanized style. In Latin we everywhere see such sentence-links as the following: *qui*, *quæ*, *quod*, *quæ quum ita sint*, *quo facto*, *quibus peractis*, *quod si*, *quare*, *quum*.

540. We turned *who* and *which* from interrogatives into relatives under French influence, as already shewn (472), and then it followed that these words took a place also as conjunctions, just as the French *qui* and *que* do. Moreover, we accepted also the symbol-cases of these words as conjunctions, namely, *of whom*, *to whom*, *in which*, and we began to say, 'There is the man to whom I sent you,' 'This is the thing of which I spoke'; instead of 'The man I sent you to,' 'The thing I spoke of.' This Romanesque form of speech was well established among us in the seventeenth century, and it still retains its place, though there has been a reaction, which Addison has the credit of.

It often happens that when foreign idioms are admitted into a language, they make awkward combinations with the native material, especially in unskilled hands. So this rela-

tive conjunction is always getting into trouble. It is alleged that even the correspondents of first-class newspapers will write 'and who, and which, and where,' inappropriately. Of course there is a position in which such an expression is unimpeachable. If two clauses, each of them beginning with 'which,' have to be combined by 'and,' the second clause will naturally begin with 'and which.' But this will not justify the following, where (exceptionally) the *Italics* are ours:

In the afternoon the Flower Show will be held in the gardens of Worcester College, *and at which* the band of the Coldstreams will assist; . . . . At night Miss Neilson the well-known actress, *and who* has obtained in a very short time a considerable reputation as a reader, will give a dramatic reading from the Ingoldsby Legends, Tennyson, &c., in the Clarendon-rooms, *and where* one may expect a crowded audience.

#### 541. Conjunctions from nounal adverbs:

*directly.*

The religious difficulty, directly you come to practice, becomes insignificant.—House of Commons, June 25, 1870.

#### 542. Conjunctions from adjectives:

*nevertheless.*

I cannot fully answer this or that objection, nevertheless I will persevere in believing.—J. Llewellyn Davies, *The Gospel and Modern Life*, p. xiv.

Here belongs *sith* *sīþ*, German *seit*, in MG. an adj. *seipus* late:

. . . *sith* thou hast not hated blood, euen blood shall pursue thee.—*Ezechiel* xxxv. 6.

*least, modern lest.*

Lastly, followers are not to be liked, least while a man maketh his traine longer, he maketh his winges shorter.—*Bacon's Essays*, ed. W. A. Wright, p. 275.

*no more than.*

So hote he loved that by nightertale  
He slep no more then doth the nightingale.

G. Chaucer, *Prologue*, 98.



**543.** Conjunctions formed from substantives. Of these, one has been noticed above (**534**). Another is *case*, as in the following :—

The world's a hive,  
From whence thou canst derive  
No good, but what thy soul's vexation brings :  
But case thou meet  
Some petty petty sweet,  
Each drop is guarded with a thousand stings.

Quarles's *Emblems*, Bk. I. No. 3.

And *while*, the old substantive for 'time' :

But, while his province is the reasoning part,  
Has still a veil of midnight on his heart.

William Cowper.

Substantives embodied between pronominal factors :

*what time as.*

Thou calledst upon me in troubles, and I delivered thee : and heard thee what time as the storm fell upon thee.—*Psalms* lxxxi. 7, elder version.

Then follow Conjunctions formed by the symphytism of a preposition with a noun, as in the Shakspearean *belike*, which is pure English, or *peradventure*, which is pure French, or *perhaps*, which is half French and half Danish.

*Because* stands for 'by the cause that.'

*because.*

But by the cause that they sholde ryse	Bot be þe cause þat þei sholde rise Erly for to seen þe grete fighte
Eerly for to seen the grete fight	Vnto her reste went þei att nighte.
Vn to hir reste wenten they at night.	

G. Chaucer, *C. T.* 2488.

Ellesmere MS.

Lansdowne MS.

In Caxton it appears as *by cause* :—

Wherefore by cause thys sayd booke is ful of holsom wysedom and requysyte vnto euery astate and degree, I haue purposed to enprynte it.—*The Game of the Chesse*, A.D. 1474 (Preface).

Divested of the old preposition, it is provincially used in the short form of *cause*. I happen to be able to give an

authentic instance. In Ipplepen church there is an inscribed floor-stone, to the memory of two infants, who died in 1683 :

Mourn not for vs dear Relatiues Caus We  
So earely left this Vale of Misery.  
Blest Infants soonest to their port arriue,  
The aged longer with the stormes do striue.

**544.** Conjunctions with verbs in their composition :

*albee.*

Soone as my younglings cryen for the dam,  
To her will I offer a milkwhite lamb;  
Shce is my goddesse plaine,  
And I her shepherd swayne,  
Albee forswonck and forswatt I am.

Edmund Spenser, *The Shepheards Calender*, April.

*albeit.*

Al be it that it is again his kind.

G. Chaucer, *Canterbury Tales*, 2453.

*howbeit.*

Howbeit (as evermore the simpler sort are, even when they see no apparent cause, jealous notwithstanding over the secret intents and purposes of wiser men) this proposition of his did somewhat trouble them.—Richard Hooker, *Of the Laws*, &c., Preface, ch. ii.

**545.** The conjunctional use of the present participle *being* was common in the seventeenth century. It is frequent in Bishop Pearson :

Now being the Creed comprehendeth the principles of our religion,—

For, being every natural cause actually applied doth necessarily produce its own natural effect,—

—and being we have placed the formality of the object of all belief in credibility,—

Being then I have described the true nature and notion of Belief,—

*Exposition of the Creed*, Preface, and Article I.

*seeing.*

And one morn it chanced  
He found her in among the garden yews,  
And said, 'Delay no longer, speak your wish,  
Seeing I must go to-day.' *Idylls of the King.*

*according.*

Their abominations were according as they loved.—*Hosea* ix. 10.

*talk of.*

Talk of the privileges of the Peerage, of Members' exemption from the Eighth Commandment, of the separate jurisdiction secured on the Continent to soldiers,—what are they all put together to a privilege like this?

*depend upon it.*

Depend upon it, a good deal is lost by not looking round the corner.—Mrs. Prosser, *Quality Fogg's Lost Ledger*.

When a sentence is opened with *No doubt*, this is a condensed expression for 'There is no doubt that,' though less emphatic than the complete formula :

No doubt a determined effort would be made by many of those who are now engaged in these occupations, to prevent the admission of females to them, and to keep up the monopoly of sex.—Frederic Hill, *Crime : its Amount, Causes, and Remedies*, 1853 ; p. 86.

**546.** Here it may be objected—Do you call these words symbolic? What does 'presentive' mean, if such words as *see, talk, depend, doubt*, are not presentive? In what sense can these belong to a group which is called essentially symbolic?

This very contradiction troubled the author of *Hermes*, a famous book on universal grammar, which was published in 1751. He had pitched upon the distinction of presentive and symbolic as the fundamental and essential distinction of his universal grammar. He did not, indeed, use the terms ; but he spoke of words as (1) significant by themselves, or significant absolutely, and (2) significant by association, or significant relatively. When he treats of conjunctions, he regards them as belonging to the second class, and yet he cannot shut his eyes to certain refractory instances. The embarrassment of James Harris on this occasion became

the sport of Horne Tooke, who published his *Diversions of Purley* in 1786. In his saucy manner he sums up the doctrine of the *Hermes* as follows :

Thus is the *conjunction* explained by Mr. Harris :

A sound significant devoid of signification,  
Having at the same time a kind of *obscure* signification ;  
And yet having neither signification nor no signification,  
Shewing the attributes both of signification and no signification ;  
And linking a signification and no signification together.

*Diversions of Purley*, Part I. ch. vii.

This is a caricature, and we only avail ourselves of its exaggerated features, in order to raise up before us in bolder relief the difficulty which we are here confronting.

547. The answer seems to be this:—That the essential nature of a Conjunction (or of any other organic member of speech) discovers itself, not in the recent examples of the class, but in those which have by long use been purged of accidental elements. This will be clearer by an illustration drawn from familiar experience.

It is well known that many words in common use are masked, that they do not express plainly the sense which they are notwithstanding intended to convey. We do not always call a spade a spade. We have recourse in certain well-known cases to forms of expression as distant from the thing meant as is any way consistent with the intention of being understood. It will have struck every observer that it becomes necessary from time to time to replace these makeshifts with others of new device. In fact, words used to convey a veiled meaning are found to wear out very rapidly. The real thought pierces through; they soon stand declared for what they are, and not for what they half feign to be. Words gradually drop the non-essential, and display the pure essence of their nature. And the real nature of every expression is the thought which is at the

root of its motive. As in cases of euphemism we know well how this true nature pierces through all disguise, casts off all drapery and pretext and colour, and in the course of time stands forth as the name of that thing which was to be ignored even while it was indicated,—even so it is in the case now before us.

548. There are reasons why the speaker is not satisfied with the old Conjunctions, and he brings forward words with more body and colour to reinforce the old conjunctions and give them a greater presence. If these words continue for any length of time to be used as conjunctions, the presentive matter which now lends them colour will evaporate, and they will become purely symbolic. Of this we may be sure from the experience of the elder examples. Even in such a conjunction as *because*, where the presentive matter is still very plain, it has, generally speaking, no existence to the mind of the speaker.

It is not indeed a singular quality in the Conjunction, that being itself essentially symbolic, it should receive accessions from the presentive groups. This is seen also in the pronoun and in the preposition, and it is only as a matter of degree that the conjunction is remarkable in this respect. As far as observation reaches, the symbolic element is everywhere sustained by new accessions from the presentive, and it is worthy of note that the extreme symbolic word, the conjunction, which is chiefly supplied from groups of words previously symbolic, seems to be the one which most eagerly welcomes presentive material, as if desirous to recruit itself after its too great attenuation through successive stages of symbolic refinement.

549. The employment of conjunctions has greatly diminished from what it once was, as the reader may readily ascertain if he will only look into the prose of three cen-

turies back. The writings of Hooker, for example, bristle with conjunctions<sup>1</sup>, many of which we have now learned to dispense with. The conjunction being a comparatively late development, and being moreover a thing of literature to a greater extent than any other part of speech, was petted by writers and scholars into a fantastic luxuriance. It connected itself intimately with that technical logic which was the favourite study of the middle ages. Logic formed the base of the higher region of learning, and hence it came that men prided themselves on their wherefores and therefore, and all the rest of that apparatus which lent to their discourse the prestige of ratiocination.

550. But this is now much abated, and the connection of sentences is to a large extent left to the intelligence of the reader. Two or three very undemonstrative conjunctions, such as *if*, *but*, *for*, *that*, will suffice for all the conjunctive appliances of page after page in a well-reasoned book. Often the word *and* is enough, even where more than mere concatenation is intended, and this colourless link-word seems invested with a meaning which recalls to mind what the *and* of the Hebrew is able to do in the subtle department of the conjunction. Indeed, we may say that we are coming back in regard to our conjunctions to a simplicity such as that from which the Hebrew language never departed. The Book of Proverbs abounds in examples of the versatility of the Hebrew *and*. Our *but*, as a conjunction, covers the ground of two German conjunctions, *sondern* and *aber*. If we look at Proverbs x. there is a *but* in the middle of nearly every verse, equivalent to *sondern*. These are all expressed in Hebrew by *and*. If we look at i. 25, 33; ii. 22; iv. 18, we see *but* in the weightier sense of *aber*, and here again the simple *and* in the Hebrew.

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<sup>1</sup> As above, 544: 'howbeit . . . even when . . . notwithstanding.'

In conversation we omit the relative conjunction very usually; and poetry often does the same with great gain to its freedom of movement:—

For I am he am born to tame you, Kate.

*Taming of the Shrew*, ii. 1.

Where is it mothers learn their love? John Keble.

When the bulkier conjunctions are used in the present day, or when ordinary conjunctions are accumulated, an effect is produced as of documentary solemnity. Thus *Now therefore* (Acts xxiii. 15), *Now whereas* (Richard Hooker, *Of the Laws*, v. 76. 5), *notwithstanding however*, &c.

**551.** This closes the analysis of the Parts of Speech, and prepares the way for the structural analysis. Hitherto the elements of speech have been classified; it remains to treat of their grouping. The task falls into the same two parts, whenever an elaborate plan has to be analysed with a view to production or reproduction. I witnessed the arrival of a pavement at the spot where it was to be laid down, and as it was unloaded I saw that it was packed in sorts and sizes, like with like. But as the work proceeded, the men took a piece from this lot and a piece from that lot, and shewed them out on the ground near their work, so as to compose partial groups in the order of the design. To some such a grouped analysis we now proceed.

## CHAPTER XII.

### OF SYNTAX.

**552.** SYNTAX is a Greek word, signifying the order or array of words in a sentence. But the term signifies something beyond its etymological contents. It signifies that nexus between words which constitutes them Sense; a web of delicate functional relations, apprehended not by the eye but by the mind.

Syntax will accordingly mean the presentation of the sentence in its constituent parts, and the enquiry by what contrivances these parts are made to produce a continuous and consistent signification. We shall find that there are three kinds of instrumentality which are the most active in the production of this effect.

**553.** The first of these is collocation, or the relative position of words. So far as this agency is exerted, the parts of a sentence tell their function by the mere order of their arrangement. This sort of syntax we call Flat.

The second is where the functions of the members of the sentence are shewn by modifications in the forms of words. This is the Flexional Syntax.

The third is where the same relations are expressed by symbolic words. This is the Phrasal Syntax.

The analytical study of syntax resolves the sentence not only into words, but into Parts of speech. The term Syntax is a necessary correlative of the term Parts of Speech, inas-



much as the things represented by these several terms have no existence apart from each other ;—there is no Syntax but by combination of Parts of Speech, and there is no Speech-part-ship but by the analysis of Syntax. And for this reason many of the details which are ordinarily comprised under the head of Syntax have already been disposed of in the foregoing chapters on the Parts of Speech. Accordingly, we have in the present chapter only to consider the points which are of the most essential value in the mechanism of the sentence; and these are represented in the above division, which will therefore constitute the plan of this Chapter.

### 1. OF FLAT OR COLLOCATIVE SYNTAX.

**554.** How important an element mere position is in the structure of the English sentence, may readily be seen by the contrast which appears if we consider how unimportant, or at least secondary, the same element is in Latin. If we have to say that men seek victual, the words by which this would be expressed in Latin are so unaffected by the order of their arrangement that it is impossible to dislocate the sentence. It is good in any order:—

Homines quaerunt victum.

Quaerunt victum homines.

Victum homines quaerunt.

Homines victum quaerunt.

Quaerunt homines victum.

Victum quaerunt homines.

All these variations are possible, because each word has its inflection, and that inflection determines the relative office of each word and its contribution towards the meaning of the whole. But in English the sense depends upon the arrange-

ment, and therefore the order of the English sentence cannot be much altered without detriment to the sense:—

Men seek victual.

Fools hate knowledge.

Cats like fish.

Horses draw carts.

Boys love play.

Diamonds flash light.

All these examples present us with one, and that the simplest, scheme of a sentence: and in them we see that the sense requires the arrangement of the words in the given order of collocation.

555. Each of these three words is capable of amplification. In the first place the subject may be amplified by an adjective; thus,—

Hungry men seek victual.

Wise men desire truth.

Healthy boys love play.

This adjective has its proper collocation. We have no choice whether we will say ‘hungry men’ or ‘men hungry.’ The latter is inadmissible, unless it were for some special exigency, such as might rise in poetry; and then the collocation would so far affect the impression communicated, that after all it would be no mere alternative, whether we should say ‘hungry men’ or ‘men hungry.’

The subject may be further amplified by an Article. The article has its place immediately before the adjective:—

The hungry man seeks victual.

The healthy boy loves play.

A wise man desires truth.

This amplification brings out to view an important consequence of the order last observed. As we put our adjective before our substantive, it results that when the article is put before both, it is severed from the substantive to which it primarily appertains in thought.

The French, who can put the adjective either before or

after the substantive, have the means of keeping the article and substantive together in most cases where it is desirable. This is a trifle, so long as it is confined to the difference between 'the wise man, a good man,' and 'l'homme sage, un homme bon.' But then the adjective being capable of amplification in its turn, the gap between the article and its substantive may be considerably widened. An adverb may be put to the adjective, and then it becomes 'the truly wise man, a really good man.'

**556.** The severance between the article and its noun had not in English extended beyond such examples as these, until within the recent period which may be designated as the German era. Our increased acquaintance with German literature has caused an enlargement in this member of our syntax. We not unfrequently find a second adverb, or an adverbial phrase, or a negative, included in the interval between the article or pronoun and the substantive<sup>1</sup>; thus,

In that not more populous than popular thoroughfare.—Charles Dickens, *Pickwick Papers*, ch. xii.

And is it indeed true that they are so plied with the gun and the net and the lime that the utter extinction of their species in these islands may be looked upon as a by no means remote eventuality?

There he puts down the varied and important matter he is about to say, according to a large plan and tolerably strictly carried out arrangement.

This is now sometimes used by highly qualified English writers.

I have now travelled through nearly every Department in France, and I do not remember ever meeting with a dirty bed: this, I fear, cannot be said of our happily in all other respects cleaner island.—Mr. Weld, *Vacation in Brittany*, 1866.

<sup>1</sup> In Spanish this structure was already ridiculed as strange and romantic by Cervantes (1549–1617):—'el jamas como se debe alabado caballero D. Quijote'—The never-enough-to-be-praised Don Quixote.—Ch. i.

Douglas, in the *Nenia*, p. 10, is so far as I know the first who called attention to this passage of our great poet [*Hamlet*, v. 1], as illustrating the very commonly to be observed presence of 'shards, flints, and pebbles,' in graves, into which it is difficult to think they could have got by accident.—George Rolleston, M.D., *On Roman or British and Anglo-Saxon Sepulture*.

**557.** This expansibility of the noun applies equally to the subject and to the object; that is to say, it may take place either before or after the verb, or even both. It does not often happen that the two wings of the sentence are expanded in the same manner, because the uniformity would not be pleasing. But the same order rules on the one side as on the other; and variety is sought only to avoid monotony. If we were speaking of the sense of liberty which is nourished in a people by the habit of discussing and correcting the laws which bind them, we might say,—

Deliberation implies consent.

Continuous deliberation implies continuous consent.

A continuous deliberation implies a continuous consent.

A continuous deliberation on the law implies a continuous consent to the law.

A continuous deliberation on the law by the subject, implies a continuous assent to the law on the part of the subject.

A continuous deliberation on the law by the subject through the medium of representation, implies a continuous assent to the law on the part of the subject in his own proper person.

A virtually continuous deliberation . . . implies an actually continuous assent, &c.

When the accumulation of qualitatives between the article (or pronoun) and the substantive becomes overcharged, the phrase recovers its equilibrium by turning the qualifying words over to the other side of the substantive. Instead of 'a practically continuous deliberation' we may say 'a deliberation which is practically continuous,' or even 'a deliberation practically continuous'; for although we cannot (in prose) put the simple adjective after the substantive, and say

'a deliberation continuous,' yet, when the adjective is enlarged by an adverb into an adjectival phrase, this liberty is then permitted us, and it is not unfrequently found to be very acceptable. 563.

558. And indeed we seem to trace a recurrent inversion in the ordering of words in the Sentence.

The movement is so gradual and unperceived, that to contemporary apprehension, and for all purposes of grammar, the collocative habit is fixed. It is only if we look across great tracts of time that we perceive the inversion. If we translate the Latin verb *ibo* in the order of its elementary parts, it is, 'go will I': but now all the great western languages say it in this order, 'I will go.'

The general habit of the old Indo-European languages was to place the symbolic words after their presentives, and it was out of this habit that terminal flexion grew so widely prevalent. The modern languages put the pronouns and prepositions before their verbs and nouns, and thus act as a counterpoise to the ancient terminations.

The Mœsogothic remains are not generally available as independent evidence of ancient collocation, because they so largely obey the order of the Greek original. For this reason I do not quote *runa nêmun* (94) and many such, which else would be to the point. But there is at least one case of independent Mœsogothic structure. When a single Greek word is resolved in translation into two or three words, we then see the native order of arrangement\* so far as these two or three words are concerned, because it cannot be guided by the Greek. In *Matt. xi. 5*, *καθαρίζονται* is rendered *hrainjai wairthand* clean become: v. 19, *ἐδικαιώθη* is *uswaurhta gadômidâ warth* righteous judged is. These are the exact reverse of the modern order, 'become clean' and 'is judged righteous.'

559. A like conclusion may be drawn from Particle-composition. We find particles which once were prefixes now used as separable suffixes; thus Gower, saying that the king ordered a table to be set up and spread before his bed, instead of 'set up' as we should now speak, he has 'upset':

Ther scholde be to-fore his bed,  
A bord upset and faire spred<sup>1</sup>.

*Confessio Amantis*, B. v.

In *Acts* xxvii. 16, 'We had much work to come by the boat,' the verb to *come by* means to get possession of; and it is an inverse construction of the old verb to *become* (= by come), in its early sense of come about and so arrive at.

The prefix *be-* meant at first about, around. But this signification being lost sight of, we find that *round* comes in as its reinforcer, and naturally takes its place on the other side of their principal, as a counter-satellite to the particle *be*:

*Ham.* Being thus be-netted round with villanies.

William Shakspeare, *Hamlet*, v. 2. 29.

560. This inversion or circulation is well seen in the English Negative. Its place is now after the verb, as 'I was not, I will not.' In early times it was before the verb, IC NE WÆS, IC NE WILLE; whence the coalescents *naß* and *nill*.

And this case of the Negative is only a particular instance of a rule which applies on a large scale to the station of adverbs in attendance on verbs. In the whole tribe of verbal prefixes we see the relics of a time when the adverb stood

<sup>1</sup> An American bishop says 'a highly developed brain will not offset a shrivelled conscience.' Bishop Littlejohn, *Individualism* (1881), p. 25. Is 'offset' here the survival of an archaism, or is it a recent American coinage? On this side the water we know 'offset' only as part of a plant separated for propagating.

before the verb. In the living English language the adverb has taken the opposite stand:

LEFT.

alight

upheave

RIGHT.

get off

heave up.

We retain comparatively few of the elder sort from our old mother tongue, but we have borrowed them abundantly from Latin and French; and we may array the foreign borrowings against the modern English:

ascend

depart

descend

pervade

go up

go away

come down

pass through.

561. The three languages are variously affected towards this movement. The French have the Left structure altogether, and this is the chief source of that curiously bookish savour which French conversation has upon an English palate that has for a long time been deprived of the pleasure of it. The Germans use either Left or Right according to some obscure and rigidly grammatical rules, which bring more trouble to the learner than profit to the diction. We English retain both the formulas in free option with the happiest effect as to copiousness and the increased power of suiting speech to time, place, person, and occasion; to be homely or dignified, playful or stately, as may be required.

Perhaps enough has been said to indicate traces of a law which the student may further explore for himself<sup>1</sup>. Of the

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<sup>1</sup> The Japanese language offers an admirable illustration. The native grammarians distinguish their nouns, verbs, adjectives, numerals and pronouns very carefully from their particles, which they call *Teniwoha*. This grammatical term is composed of four of the commonest of those particles, namely, *te*, *ni*, *wo*, and *ha*. Under this class come the article and the preposition, besides verbal and adjectival terminations. It is a standing rule of syntax, in this as in all the languages of the Altaic family, that every defining word precedes the word defined. Thus the adjective precedes the noun, the adverb the verb, the genitive

operative cause of this alternation, we shall have something to say in the last chapter. For the present we will only add that this double movement seems to deserve a name, such as *Heteroblastēsis* or *Yon-strif*<sup>1</sup>.

**562.** The movement is slow, and each age enjoys its own habits of collocation, with all the security of an immutable thing. Without this condition, an inversion of order could not be the great resource that it now is for conveying variety of signification. If the order of pronoun and verb in 'you are' were not firm, the mere change of order to 'are you' would not convey all the transition from assertion to interrogation. On this variation hinge other syntactic consequences. Not only in questions, but in exclamations also, we use the same inversion :—'How fleeting are pleasures' is but the categorical sentence 'Pleasures are fleeting' reversed and headed by the symbol of wonder.

**563.** So well established is the general order of collocation, that marked divergences arrest the attention, and have, by reason of their exceptional character, a force which may be converted into a useful rhetorical effect ; thus—

*beauties the most opposite.*

Having been successively subject to all these influences, our language has become as it were a sort of centre to which beauties the most opposite converge.—H. T. W. Wood, *The Reciprocal Influence of French and English Literature in the Eighteenth Century*, 1870.

It occasionally happens that the surprise of an unusual

the word which governs it, the objective case the verb, and the word governed by a preposition the preposition.' On the other hand, the *Tenizwoha* which are the signs of Mood and Tense, and sometimes of Person, Number and Case, are suffixed to the words they modify ; presenting us with a dual system of Collocation analogous to the instances cited above.—*A Grammar of the Japanese Written Language ; with a Short Chrestomathy.* By G. W. Aston, M.A.

<sup>1</sup> In the west country the liveliest expression for growth, whether of man or beast or plant, is the verb *strive*, which in this sense provokes comparison with the German *treiben*.



order becomes the evidence to our minds that there is such a thing as a usual order of collocation. In the following sentence the putting of the comparative clause before the verb is an illustration of this :

•And this it is that I think I have seen, and that I wish, if I can be so happy, to shew to those who need it more than myself, and who better than myself may profit by it.—James Hinton, *The Mystery of Pain*.

When in the *Idylls* we read of the *Table Round*, we experience a sort of pleasure from the strangeness of the collocation by which the adjective is put after its substantive : starting from the principle that the reverse is the true English order of collocation. This is proper to poetry and high style ; and it is one of the traces which early French culture has left on our literature :

Seed royall.—2 *Kings* xi. 1.

Life eternal.—*John* xvii. 3.

Devastation universal.—Isaac Taylor, *Natural History of Enthusiasm*.

A spring perennial rising in the heart.

Edward Young, *Night Thoughts*, viii. 958.

It lingers also in a few legal expressions which date from the French period ; as, *letters patent*, *sign manual*.

**564.** Our habits of collocation are very firmly established, so much so, that the Part of Speech is chiefly determined by the position of the word. This is only the reverse statement of that which has been already exemplified above (**554**), where it has been shewn that each Part of Speech has its own proper situation. A crucial test of the regularity of this habit may be found if we can get a word which in the course of history has changed its speech-part-ship. Such a word we have in *only*, which was mostly an adjective in our elder literature, and is now mostly an adverb. In the following line of Spenser,

But th' only shade and semblant of a knight

*The Faery Queene*, iii. 2. 38.

*only* is an adjective equivalent to 'mere'; as 'the mere shade.' In modern English we cannot preserve at once the word and the order: if we will keep the word we must change the order, and say 'only the shade.'

In such cases the unaccustomed reader is checked by meeting what seems a familiar word in a strange position:

Thou art only the most Highest over all the earth.—*Psalms* lxxxiii. 18.

In the manuscript Common Prayer Book of 1661 we read: 'In the time of the plague . . . when none of the neighbours can be gotten to communicate with the sick, . . . the Minister may only communicate with him.' The Fourth Report (1870) of the Commissioners on Public Worship contains the proposed amendment: 'the Minister alone may communicate with him.' In this instance we have a change both of the word and of the position; and the double change carries withal a new ambiguity.

Collocation changes the grammatical character of the symbol *of*, which is an adverb if we say, according to English idiom, 'that which I have spoken to thee of,' *Genesis* xxviii. 15; but a preposition if we use the French construction, 'that of which I spoke to you.' Permanent characters are stamped on words from the accident of their having survived in some one particular collocation.

In the antiquated phrase 'my lips shall be fain,' this *fain* is an adjective, but a change of collocation makes it a Flat Adverb, and in this character the word survives:

I therefore earnestly beseech you for your own sake, for the sake of those you would fain benefit, and for the sake of the very cause you have espoused, that you would reconsider your whole course.—Samuel Wilberforce, *Life*, 5 June, 1865.

If *weird* is now only an adjective in English, whereas *wyrd*, fate, was only a substantive, this has resulted (as I apprehend) from the fact that the repeated combination 'weird sisters' in

*Macbeth* has been the parent of all our modern usage of this word. And this leads naturally to the next observation.

565. The palmary example of the great import of collocation in our language is that of the transformation of a substantive into an adjective by position alone. Instances abound of the alternate use of the same word as substantive and adjective; thus, *horse chestnut, chestnut horse; School Board, Board School*. There is hardly anything more characteristic of our language than this particular faculty.

*noontide solace, summer grass, mother earth.*

Like a shadow thrown  
Softly and lightly from a passing cloud,  
Death fell upon him, while reclined he lay  
For noontide solace on the summer grass,  
The warm lap of his mother earth.

William Wordsworth, *The Excursion*, Bk. VII.

*stone weapons, stone implements, stone age.*

Stone weapons of many kinds were still in use during the age of bronze, and even during that of iron, so that the mere presence of a few stone implements is not in itself sufficient evidence that any given 'find' belongs to the stone age.—Sir John Lubbock, *Pre-Historic Times*, second ed. 1869; p. 3.

*vine disease, cattle disease, potato disease.*

In Hungary there has been no vine disease, no cattle disease, and no potato disease.

Names of Companies and Associations are commonly formed upon this model:

The Bath Church Sunday School Association.

566. This constructive juxtaposition of two substantives stands in an intimate relation with that body of English compounds which will be treated of in the first section of the next chapter. But nearly related as these two members are, they must be carefully distinguished from one another, as their very tendency to blend makes it the more necessary to

keep them well apart. Just as the lowest stage of organised existence is that in which we are met by the difficulty of distinguishing between animal and vegetable life, so here, in the most elementary region of syntax, we are hardly able to keep the organism of the phrase distinct from that of the word. In many instances there is fair room for doubt whether two words are in the compound or the construct state. Thus *bee hive*, *hive bee*; *race horse*, *horse race*; *field path*, *path field*; *herb garden*, *garden herb*, may be written either with or without the hyphen, that is to say, either as compound words or as words in construction.

The following is a clear instance of a misplaced hyphen; it ought to be 'marriage settlements':

The Married Women's Property Act, 1870, was intended to prevent the personal property of a woman, her wages and earnings, being at the absolute mercy and control of her husband's creditors. It was supposed that it would be an especial protection to that poorer class of women whose property before marriage was too small to be worth the expense and life-long trouble of marriage-settlements.

587. Before the development of flexion and symbolism there was a dearth of means for expressing what is now expressed by prepositions and adverbs and adverbial phrases. In the collocational stage of syntax the chief means resorted to for this end was repetition. Early languages bear about them traces of this contrivance. The Hebrew is remarkable for this. The following little specimen may serve as an indication. In *Mark* vi. 39, 40, there occurs a Hebraism in the Greek text which is not rendered, and indeed hardly could be rendered, in English. The Hebrew (we will call it) says 'companies companies,' and 'ranks ranks.' The English says 'by companies' and 'in ranks.' Here we have a certain idea expressed in the one by a syntax of collocation, for repetition is a form of collocation; and in the other by a syntax of symbolism, namely, by the intervention of

prepositions. "Here then we have the most ancient form of expressing this idea contrasted with the most modern. Between these two lies the flexional way of saying the same thing. The true Greek idiom or the Latin gives it to us flexionally in the forms *εἰληδόν* and *catervatim*, which we cannot match by any extant expression in English.

568. It seldom happens that means which have once been largely used, even though they should be superseded by newer contrivances, are entirely abolished. We still have recourse to mere repetition for an adverbial effect; as—

A lesson too too hard for living clay.

*The Faery Queene*, iii. 4. 26.

Oh that this too too solid flesh would melt!

*Hamlet*, i. 2.

*Here we go up up up; and here we go down down down*, is a rule of universal application, expressing the average, the balance, which prevails in human affairs.—F. Eden, *The Nile without a Dragoman*, 1871; ch. xii.

569. We will close this section with the flat infinitive, or infinitive expressed by position alone, as seen in the following examples:

I do think.

You may try

They do expect.

You might try

I will hope.

They would have.

I shall go.

They should not have.

You cannot think.

They shall smart.

These and other such are but the slender remnant of a usage that once was more comprehensive. As we draw back to sub-flexional times, we see this Flat Infinitive<sup>1</sup> in positions which now seem strange;

Wilt please your highness walk? *Lear*, iv. 7.

But labour lost it was to weene approach him neere.

*The Faery Queene*, ii. 11. 25.

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<sup>1</sup> In Maetzner, *English Grammar*, vol. iii. init., there is a good store of examples of these Flat, or as he calls them Pure, Infinitives.

The Americans seem to have preserved one or two peculiar usagès of the Flat Infinitive ; as—

. . . to help persons appreciate landscape more adequately.—Thomas Starr King, *The White Hills*, New York, 1870 ; Preface.

In such cases the verb is an infinitive by position. In Saxon this infinitive was a flexional one. It could not be otherwise, because there was no flexionless infinitive in the language. This variety then, which we call the Flat Infinitive, is a direct product of Deflectionization. These verbs in shedding Flexion have still retained their infinitival places without taking any substitute for Flexion. They shew what can be done in verbal expression without the aid of Flexion, and thus they appear in the light of a reversion from an artificial to a simpler and more primitive type of speech.

570. The positional stage of syntax is most highly displayed in the Chinese language ; and this is in harmony with the claim which Chinese literature makes to an exceedingly high antiquity. It seems that the whole of Chinese grammar depends upon position. Chinese words change their grammatical character as substantives, adjectives, verbs, according to their relative positions in the collocation of the sentence<sup>1</sup>.

223.

For instance, the character *tch'i*, 'to govern,' if placed before a substantive remains a verb, as *tch'i kouë*, 'to govern a kingdom'; if the order of these two characters is reversed, they signify 'the kingdom is governed'; and if the character *tch'i* be placed after *chi*, 'a magistrate,' it becomes a substantive, and the two words are then to be translated 'the administration of the magistrates.'

Very remarkable is the plasticity of signification which such a grammatical system demands. I imagine that the

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<sup>1</sup> *Syntaxe Nouvelle de la Langue Chinoise, fondée sur la Position des Mots, suivie de deux Traités sur les Particules, et les principaux Termes de Grammaire, d'une Table des Idiotismes, de Fables, de Légendes et d'Apologues traduits mot à mot. Par M. Stainslas Julien. 1869.*

best European illustration of the Chinese language is to be found in our flat syntax, and the second best in the German compounds.

The Chinese belongs to that isolating type of language which prevails in Eastern Asia, as the agglutinative type prevails in Central Asia, the prefixal in Central Africa, the polysynthetic in America, and the inflectional in Europe. For it is a remarkable fact, that the great morphological types of language are found grouped together on continuous geographical areas, even though the varieties of speech included within a given area may not have a family relation with one another. The English language has made great progress in the passage out of the flectional into a new phase if not a new type, and Deflectionization has brought about the renovated simplicity of our Flat Syntax.

## 2. SYNTAX OF FLEXION.

**571.** Flexion is any modification of a word whereby its relation to the sentence is indicated. This power is very variable; in some languages it is great, in others small: in the classical stage of the Latin language it was so great as to eclipse and almost suspend the importance of collocation. This has been indicated above, **554**.

The English language is at the opposite pole: the syntactic import of flexion is with us very low, and as compared with the import of collocation, it may be said almost to count for nothing.

The syntax of the English language is therefore at its weakest in this division. We can only collect a few remaining features, which have lived through the collision of the transition period, and have up to the present time defied

the innovations of the symbolic movement. We will consider these relics in order, taking first those of the Nounal, and afterwards those of the Verbal flexion.

*Syntax of Nounal and Pronounal Flexion.*

**572.** We have retained the genitive singular of nouns, as 'heart's desire' *Psalm* xx, 'Simon's wife's mother' *Luke* iv. 38, 'yesterdayes hunting' *Compleat Angler* (1653) p. 50. It is however now mostly confined to persons and personifications, except for the survival of certain old and set phrases, like 'money's worth,' 'out of harm's way,' 'change for change's sake.'

There is a sort of canon laid down by S. T. Coleridge, which though a little off-hand, is near the truth :

I have read two pages of *Lalla Rookh*, or whatever it is called. Merciful heaven! I dare read no more, that I may be able to answer at once to any questions, "I have but just looked at the work." Oh, Robinson! if I could, or if I dared, act and feel as Moore and his set do, what havoc could I not make amongst their crockery-ware! Why, there are not three lines together without some adulteration of common English, and the ever-recurring blunder of using the possessive case, "*compassion's* tears," &c., for the preposition "of"—a blunder of which I have found no instances earlier than Dryden's slovenly verses written for the trade. The rule is, that the case 's is always *personal*; either it marks a person, or a personification, or the relique of some proverbial personification, as "who for their belly's sake" in *Lycidas*.—*Diary*, 1817.

This doctrine cannot be rigidly insisted upon:

President Woolsey (*North American Review*, October, 1870) incidentally raises one point which is at the present time being warmly discussed with us—the question whether international injuries are independent of municipal law or arise out of it and are to be measured by it. The American jurist holds to the former opinion. The rights of other nations do not end with the provisions of any country's municipal law.

The last clause would in French have to be expressed after this manner:—"the provisions of the municipal law of any country."



Religious great men have loved to say that their sufficiency was of God. But through every great spirit runs a train of feeling of this sort; and the power and depth which there undoubtedly is in Calvinism, comes from Calvinism's being overwhelmed with it.—Matthew Arnold, *St. Paul and Protestantism*, p. 210.

This structure has often an archaic, and sometimes almost a romantic or imposing effect; as when President Lincoln was admiringly called 'nature's diplomat.' There are but few specimens of this type in current use. They have undergone change in two ways. A limited number of them have become compounds, as *bondsman*, *kinsman*, *sportsman*, and others (607): but the wide and general change has been by the substitution of the preposition for the flexion, whereby we no longer speak thus—'the man's rod whom I shall choose' *Numbers* xvii. 5; but thus—'the rod of the man whom.'

However, we still say 'a ship's captain,' and we have not yet followed the French—un capitaine de navire.

A monument of the transition from the flexional to the phrasal structure is seen in the Cumulate or Double Genitive, a peculiar English combination, where both the *of* and the *s* are retained, as 'that boy of Norcott's,' 'that idea of Palmerston's.'

—that *Paradise Lost* of Milton's, which some are pleased to call a poem.—T. Rymer (1678), quoted by Mr. Courthope in *Spectator*, 15 March, 1884.

In connection with this Genitive there is another remarkable phenomenon, an appearance as of separable flexion. It looks as if the possessival termination had detached itself in the form of *es* or *is*, and had then passed into a pronoun by a sort of degeneracy, as in 'John his book,' and other well-known examples. An original document of the year 1525, by the Prior of Bath, begins thus:

To all true Cristen people to whome this present wrytyng Indentour shall come William Hollowaye by Gode is suffernce Priour, &c. . . . as they haue doone in tyme paste whan the saide pastures were in the lorde is handes, Soo that thereby the lorde is owne werkes elles where and woode carriage be nott nestoppede att any tyme.

This supplies the intermediate step between *-es* and *his*; and the following quotation supplies an example of the sort of structure in which this separable flexion would be felt as a convenience:—

*his.*

The Cathedrall Church of Christe in Oxford of Kinge Henry theight his fowndac'on.—*Assignment* by John Haryngton to William Blanchard of Catterne, 1594.

But I have some reason to think that the dialects of the Low Dutch regions might enable us to refer this peculiar structure to a much more remote origin. Perhaps it was brought from the old mother countries by the original settlers, or some tribe of them. It does not appear in Anglo-saxon literature, but it is found as early as the second half of the thirteenth century in the later manuscript of Layamon's *Brut*.

Nu & æuer mare:  
haueð þat clif þare.  
nome on ælche leode:  
þat þ weos Geomagoges lupe.

Nou and euere more:  
haueþ þat clef þare.  
name of þan his i cleped:  
þis his Gemagog his leope.  
Ed. Madden, vol. i. p. 82.

In iii. 285 it occurs three times in one page. I quote only one of these instances:

Inne wes þe uormeste mon  
þe Peteres peni bigō.

Ine was þe forste man  
þat Peter his peny bigan.

*Sarai her.*

Sarai her name is changed.—*Genesis* xvii, Contents.

*Artegall his.*

Who when he nigh approcht, shee mote arede  
That it was Talus, Artegall his groome.

*The Faery Queene*, v. 6. 8 (1596).

*Telephus his.*

With Telephus his youthful charms.—*The Spectator*, No. 171.

**573.** Some genitival phrases we have lost altogether, as *fer dayes* far on in the day, Scottish *fure-days*; and *early days* early in the day, which though not extinct is so obscured by time that it is now liable to be regarded as a plural.

*fer dayes.*

Ther was a ladi that duelled fast bi the chirche, that toke euery day so longe tyme to make her redy that it made wery and angri the person of the chirche and the parissshenes to abide after her. And she happed to abide so longe on a sonday that it was *fer dayes*, and euery man said to other, 'This day we trow shall not this lady be kemed and arraied.'—*Ia Tour Landry*, ed. T. Wright, ch. xxxi.

Diei multum iam est. *Plaut.* It is *farre dayes*.—Thomas Cooper, *Latin Dictionary*, 1578; v. Dies.

*early days.*

'Tis but early dayes.—W. Shakspeare, *Troilus and Cressida*, iv. 5. 12.

To this group belongs the formula *nowadays*, written in the fifteenth century *now a dayes*.

Our adverbial genitive is but a relic, and so it has been during the whole of the present period. **435.** Indeed it has never been so strong with us as in German. Perhaps we could not find anywhere in our literature so bold an example of this kind as Luther's *stracks Laufs* in *Acts* xvi. 11, where we have 'with a straight course.'

**574.** Of pronominal flexion there is but little remaining which really serves any purpose of syntax. The accusatives (or datives) *me, him, her, them, whom*, and the genitive *whose*, are the chief; and it rarely happens now that the Syntax is dependent upon their flexional form. In the phrases *of me, to him, from them*, it is true that *me, him, them*, are flecional; but then the relation which the inflection once served to express is now expressed by the preposition. *Mine* may be regarded as a flexion by an archæological effort of mind, for it is an old genitive of *me*. **466.** But in its

ordinary use there is no longer any call to think of this, since it became adjectival.

Dative pronouns without the preposition, as in *give me*, *tell him*, are more frequent in our elder literature.

That my hand may be restored mee againe.—1 *Kings* xiii. 6.

And sent him them to Jezreel.—2 *Kings* x. 7.

Lend not vnto him that is mightier than thy selfe ; for if thou lendest him, count it but lost.—*Ecclesiasticus* viii. 12.

Not even a poet in our day could write *her* for *to her* in such a structure as this<sup>1</sup>:

His lovely words her seemd due recompence.

*The Faery Queene*, i. 3. 30.

*Methinks* is now written as one word. It consists of *me* in the dative case, and *thinks*, an old impersonal equivalent to the Latin *videtur*, radically connected no doubt with the verb 'I think,' 'he thinks,' yet ancestrally distinct. The distinction lives in German, *denkt* thinks, *dünkt* seems.

575. A noted instance of pronominal flexion which we have borrowed from the French, and which has become thoroughly English, though it has long lain under the disapproval of the powers of Latin scholarship, is the use of the objective case in the expressions *it is me*, *it is him*.

Again, the effect of the Messiah's coming, supposing Jesus to have been him.—William Paley, *Evidences*, ch. vi.

Latin syntax has almost taught us to think *it is I*, *it is he*, the only correct formula<sup>2</sup>. This latter is however a thing of no definite lineage ; it is a hybrid between French idiom,

<sup>1</sup> The following quotation, sent me by Mr. Plummer, shews that I was mistaken :

Her seem'd she scarce had been a day

One of God's choristers.

D. G. Rossetti, *The Blessed Damsel*.

<sup>2</sup> For a lively statement of the case, see Alford, *Queen's English*.

which says *c'est moi*, and Latin scholasticism, which dictates that the substantive verb must have the same case after it as before it. Before all this there was a good old native idiom which had it thus: *I am it, thou art it, he is it, or It am I, &c.*:

Who koude ryme in Englissh proprely  
His martirdom; for sothe it am noght I.

*Knight's Tale*, 1460.

And the Germans retain with fidelity the family style, with their *Ich bin es, Er ist es*.

*Anglo-Saxon*, 995.

*Luther*, 1534.

Sume cwædon, He hyt is; sume	Gotliche sprachen: Er ist es.
cwædon, Nese, ac is him gelic.	Gotliche aber: Er ist ihm ähnlich.
He cwæþ sôþlice, Ic hit eom.	Er selbst aber sprach: Ich bin es.

*John* ix. 9.

If to the above we add the *-s* of most nouns plural and the *-en* of a very few, also the *-s* of the pronouns *his, hers, its, ours, yours, theirs*; and further, the *-er* and *-est* of adjectival comparison,—we have exhausted the relics of nounal and pronounal flexion which survive in the English language.\*

### *Syntax of Verbal Flexion.*

**576.** But the verb is the great stronghold of flexion. More than any other part of speech it attracts and attaches inflections to itself in times when flexion is growing: and on the other hand, when flexion is on the wane, the verb is the most retentive of the decaying relics, and the most reluctant to part with them. There is no language of Western Europe in which the verb has parted with its flexion more than in English. The Gothic languages are the most advanced in this respect, and especially the Danish, Swedish, and English.

The verbal inflections, which are still used to express person, tense, or mood, are as follows:

(See) *seest, seeth, sees, saw, sawest, seen, seeing.*

(Look) *lookest, looketh, looks, looked, lookedst, looking.*

Half of these are antiquated, and all that are in habitual use are, *sees, saw, seen, seeing; looks, looked, looking.*

The Future Tense is expressed by the auxiliaries *shall* and *will*. 304. The ancestral verb had no flexion for the Future; the Present was used in a Future sense, as indeed it still is every day. When we want to be exact and explicit, we use the phrasal formula.

577. A feature worthy of contemplation is that whereby the flexion which expresses past time is employed also for contingency or uncertainty. It appears as if the link of sympathy between the two things thus rendered by a self-same formula were remoteness from the speaker's possession.

The word 'attempted' is stamped with the idea of past time; but in the following sentence it expresses contingency and not time, or if it regards time at all, the time is future.

His power would break and shiver like glass if he attempted it.

Here we see that 'if he attempted' means 'if he were to attempt': the preterital form is really modal. This secondary power of the preterite is well seen in the form

*had,*

I say not that she ne had kunnyng  
 What harme was, or els she  
 Had coulde no good, so thinketh me,  
 And trewly, for to speke of trouth,  
 But she had had, it had be routh.

Chaucer, *The Booke of the Dutchesse*, 996.

He had caught a great cold, had he had no other clothes to wear than the skin of a bear not yet killed.—Thomas Fuller.

Hence it comes that the apodosis to *had* is often *would be*, or *would have*.

If this man had not twelve thousand a-year, he would be a very stupid fellow.—Jane Austen, *Mansfield Park*, ch. iv.

And some among you held, that if the King  
Had seen the sight, he would have sworn the vow.

Alfred Tennyson, *The Holy Grail*.

**578.** In the single case of the verb *to be*, there are distinct forms for the subjunctive tenses. For the present subjunctive, *be*:

If I be bereaved of my children, I am bereaved.—*Genesis* xliii. 14.

What though the field be lost? All is not lost.

John Milton, *Paradise Lost*, i. 105.

There was also an indicative *be*, as there still is in Devonshire, and in our Bible: 'They be blind leaders of the blind,' *Matt.* xv. 14. In the revision of the Common Prayer Book in 1661, *are* was substituted for *be* in forty-three places, and the indicative *be* was left standing in one place only—namely, in the question 'Which be they?'

For the preterite subjunctive, *were*:

I am not able to unfold, how this cautious enterprise of licencing can be exempted from the number of vain and impossible attempts. And he who were pleasantly dispos'd, could not well avoid to liken it to the exploit of that gallant man who thought to pound up the crows by shutting his Park gate.—John Milton, *Areopagitica*.

**579.** The subjunctive tenses are supposed to be now antiquated; and in the present day we rarely meet with the like of this of Isaac Barrow's:

Be we never so urgently set, or closely intent upon any work (be we feeding, be we travelling, be we trading, be we studying), nothing yet can forbid, but that we may together wedge in a thought concerning God's goodness, and bolt forth a word of Praise for it.—*The Duty of Prayer*.

And yet perhaps the Subjunctive *be*, is not so wholly neglected, even in recent popular literature:

'Well, you must tell me what your colours are.'

'And will you wear them?'

'Most certainly; and I will work you a banner if you be victorious.'

*Endymion*, by the author of 'Lothair' (1880), vol. iii. c. 2.

If *were* goes out, it will be a beauty lost. However it may be with colloquy and familiar prose, it can ill be spared from poetry and the style of dignity:

But to live by law,  
Acting the law we live by without fear;  
And, because right is right, to follow right,  
Were wisdom in the scorn of consequence.

Alfred Tennyson, *Ænone*.

Should these subjunctives *be* and *were* fall into complete desuetude (which however I do not anticipate), they would leave behind some fossil traces of their existence in the conjunction *howbeit*, and in the phrasal adverb *as it were*.

In the case of ordinary verbs, the subjunctive is distinguished from the indicative merely by the denudation of flexion, that is, the dropping the *-s* of the third person; this distinction is chiefly seen in poetry:

and age to age,  
Though all else pass and fail, delivereth  
At least the great tradition of their God.

Frederic W. H. Myers, *St. John the Baptist*.

580. We will close this section as we closed the previous one, with the Infinitive. The old grammatical infinitive in *-AN -en* lingered on to the sixteenth century. Thus Surrey:

*sayen.*

Give place, ye lovers, here before  
That spent your boasts and brags in vain;  
My lady's beauty passeth more  
The best of yours, I dare well sayen,  
Than doth the sun the candle light,  
Or brightest day the darkest night.

We lost the infinitive in *-en*, but we unconsciously retained the same thing in a slightly disguised form, namely with the ending *-ing*.

580 a. The tendency to turn *-AN -en* into *-ing* shews itself elsewhere: thus, *ABBANDUN* has become *Abingdon*; and we



are all pretty familiar with such forms as *capt'ing*, *chick'ing*, *childring*, *gard'ing*, *lunch'ing*. When the mind has lost its hold on the meaning of a given form, the organs of speech are apt to 'slide into any contiguous form that has more present currency or is more vital with present meaning. The -AN -en of the infinitive became -*ing* because it was surrounded with nouns and participles in -*ing* which differed from the infinitive by a difference too fine to be held-to in the Transition and Early English periods, with their neglect of the vernacular. Hence it has become traditional to explain this form always either as a substantive or as a present participle. But there is a large class of instances to which these explanations will not apply. In such a sentence as the following, 'Europeans are no match for Orientals at evading a question,' *evading* is clearly a verb governing its substantive; and yet it is not a participle, for it has nothing adjectival about it. By an infinitive, I understand a verb in a substantival aspect; by a participle, a verb in an adjectival aspect. In the saying of Rowland Hill to his co-pastor Theophilus Jones, 'Never mind breaking grammar if &c.,' the word *breaking* is clearly a verb, and can be no otherwise grammatically designated than as an infinitive. The nature of the participle is seen in the following:

All is hazard that we have,  
Here is nothing bideing;  
Dayes of pleasure are like streams  
Through faire Medows gliding.

• „ Ballad Society, vol. i. p. 350.

**580 b.** The analysis of a sentence is, however, a subjective act, as we have already observed; and if any insist on mentally supplying the formula requisite to establish the participial character of every verb in -*ing*, I know of no argument potent enough to restrain them. But there is a large number of instances in which I think that whether the

case be historically or grammatically tested, it must be pronounced an infinitive. As this is a point of some importance, I have collected rather a copious list of examples of the infinitive in *-ing*. Historically there is no case clearer than that in which it follows verbs of coming or going; because the connection of the Infinitive with these is well known, and is learnt by children in their German lessons, e.g. *spatzieren gehen* go walking.

for yonder I see her come rydinge.

*Percy Ballads*, ed. Furnivall, vol. i. p. 160.

This lady when shee came thus ryding.—*Id.* p. 161.

Came tow'ring, arm'd in Adamant and Gold.

John Milton, *Paradise Lost*, vi. 110.

This Infinitive is now commonly parsed as a Participle, through the influence of classical tradition, which it is very hard to shake our grammar clear of.

Its grammatical character is sometimes illustrated by the help of *a* (perhaps the French *à*) before these infinitives<sup>1</sup>:

Oh how shall the dumb go *a* courting?—Bloomfield.

**580 c.** Perhaps the plainest instances (to the modern grammatical sense) are those in which the word has a verbal government, and yet cannot be accounted a participle, as

*dropping, drawing.*

Defend me, therefore, common sense, say I,  
From reveries so airy, from the toil  
Of dropping buckets into empty wells,  
And growing old in drawing nothing up.

• William Cowper, *The Garden*.

*finding.*

And I can see that Mrs. Grant is anxious for her not finding<sup>1</sup> Mansfield dull as winter comes on.—Jane Austen, *Mansfield Park*, vol. ii. ch. 3.

<sup>1</sup> In 'I go a fishing' Dr. Murray continues the traditional doctrine and calls 'fishing' a verbal substantive taken actively, *New English Dictionary*, p. 3, § 13. I have carefully reconsidered the text in consequence, but have not made any alteration (ed. 4; 1887).

*of simplifying.*

I feel it a surprise, every time I see Parry; there seems to be a power of simplifying whatever comes near him, an atmosphere in which trifles die a natural death.—*Memoirs of Sir W. E. Parry.*

*organizing, gathering, obtaining, distributing, detecting.*

Organizing charitable relief over areas conterminous with those of the Poor Law, and gathering together all the representative forces we can for common action, seems to us the best method of obtaining the two important aims of distributing judicious charity and detecting imposition.—Alsager Hay Hill, *Times*, October 22, 1869.

*between predicting and conspiring.*

Some people will never distinguish between predicting an eclipse and conspiring to bring it about.

*without leaving.*

Cæsar spent his winters at Lucca without leaving his province.—E. A. Freeman, *Essays*, vii. p. 166.

**580 d.** A very good illustration of our point is furnished by sentences of the varying type in which the infinitive-regnant with *to* confronts this flexional infinitive:

It is quite possible for you to carry your point, without gaining your end.

But talking is not always to converse.

W. Cowper, *Conversation*, 7.

Where the case is so plain, it is not for the dignity of this house to inquire instead of acting.—February 11, 1870.

To select a First Lord of the Admiralty is something like appointing the Captain of a ship.—March 14, 1876.

When there are a great many infinitives to be expressed, it is here as elsewhere the delight of our language to have the means of avoiding monotony by variation:

But it is clear that, as society goes on accumulating powers and gifts, the one hope of society is in men's modest and unselfish use of them; in simplicity and nobleness of spirit increasing, as things impossible to our fathers become easy and familiar to us; in men caring for better things than money and ease and honour; in being able to see the riches of the world increase and not set our hearts upon them; in being able to admire and forego.—R. W. Church, *Sermons*, ii (1868).

**580 e.** A case that deserves a place apart is\* that of *being* and *having* when they enter into composite infinitives, active or passive :

The present apparent hopelessness of a really Œcumenical Council being assembled.—John Keble, *Life*, p. 425.

In the next piece it would be allowable to substitute ‘to have heard’ for ‘having heard’ :

I recollect having heard the noble lord the member for Tiverton deliver in this House one of the best speeches I ever listened to. On that occasion the noble lord gloried in the proud name of England, and, pointing to the security with which an Englishman might travel abroad, he triumphed in the idea that his countrymen might exclaim, in the spirit of the ancient Roman, *Civis Romanus sum*.—John Bright, *Speeches*, 1853.

At the close of the following quotation it would mean the same, and be equally correct, if ‘being’ were put in the place of *to be* :

I did not show all my dissatisfaction, however, for that would only have estranged us; and it is not required, nay, it may be wrong, to show all you feel or think : what is required of us is, not to show what we do not feel or think ; for that is to be false.—George MacDonald, *Annals of a Quiet Neighbourhood*, ch. xii.

In the following lines Spenser pushes the infinitive with *to* rather beyond its sphere, and thereby provides a good, though indirect, illustration of the infinitive in *-ing* :

For not to have been dipt in Lethe lake  
Could save the son of Thetis from to die;

which in plain English would run thus : ‘His having-been-dipped in Lethe could not save Achilles from dying.’

**580 f.** The expression in the following line is certainly condensed, and the grammar by no means explicit, but I should be curious to know by what process of thought the word *writing* could be accepted in any other character than that of an infinitive :

Nature’s chief master-piece is writing well.

Alexander Pope, *Essay on Criticism*, 725.

The expression 'about doing anything' is not generally approved, yet it is met with in authors of repute :

Mrs. Wilson smiled, and, addressing herself to Mrs. Benson, said, Now, madam, we will, if you please, return to the house ; for I fancy by this time dinner is nearly ready, and my husband and sons are about coming home.—Mrs. Trimmer, *Fabulous Histories*, ch. xx.

He was about retracing his steps, when he was suddenly transfixed to the spot by a sudden appearance.—*Pickwick Papers*, ch. xxiii.

The aversion which there is to this particular expression might perhaps be modified if the verb in *-ing* were acknowledged to be an infinitive. I apprehend that the ground of the objection to all such expressions as 'before coming,' 'since leaving,' is that, under the participial hypothesis, the logical sentiment is dissatisfied.

580 g. The German scholar will hardly require to have the reality of this old infinitive urged upon him, if he marks how often the German infinitive can only be rendered by the English verb in *-ing* :

*Luther.*

1611.

Auch haben sie mich nicht gefunden im Tempel mit jemand reden, oder einen Aufruhr machen im Volk,—	And they neither found me in the Temple disputing with any man, neither raising up the people,— <i>Acts xxiv. 12.</i>
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There are some English constructions in which this infinitive stands out in as unequivocal a character as a German or a Latin infinitive could do. Such is the case with *attempting* in the following extract :

I am not sure that it is of very much use attempting to define exactly what is meant by Honouring parents.—R. W. Dale, *The Ten Commandments*, p. 125.

The really dubious cases are those which arise from the natural contiguity of the infinitive to the noun-substantive. In fact these two may blend so closely as to defy all attempts at a line of demarcation. I will therefore only say, that in such instances as the following I think the meaning

is better apprehended by regarding them as verb-substantives, that is to say, infinitives.

*versing.*

I once more smell the dew and rain,  
And relish versing. George Herbert.

*flying.*

Johnny watched the swallows trying  
Which was cleverest at flying.

*prelating, labouring, lording.*

Amend therfore, and ye that be prelates loke well to your office, for right prelatynge is busye labourynge and not lordyng.—Hugh Latimer, *The Ploughers*, 1549.

580 h. While we are on this flexional infinitive, I must call attention to one of the finest of our provincialisms. There is a use of this infinitive which occupies neutral ground between active and passive, like the Middle voice in Greek. In all classes of society in Yorkshire it may be heard; as, 'Do you want the tea making,' 'I want my coat brushing,' 'Father wants the door shutting.'<sup>1</sup>

We contend for the infinitival character of this *-ing*, willing to rescue from the wreck of our old flexional system a time-honoured relic. The English language has divested itself of flexion to a most remarkable degree, and we should be all

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<sup>1</sup> In the prospectus of a projected almanack which was circulated in November 1869, and which was dated from Darwen, Lancashire, it is said that 'The miscellaneous matter on the other pages of the almanack treats of topics which the clergy are likely to want prominently placing before their parishioners.' We may regret the loss of this Yorkshire idiom, for we lack a middle verb—a verb neither active nor passive. The French have managed it in their reflex verbs, as *se marier*, and the Italians thus, *maritarsi*; which goes into English either by an active or passive. 'Je veux me marier' may either be turned 'I will marry' or 'I intend to be married.' The nearest approach to a distinct provision for a middle verb is that which has already been touched on above, 299:—'To get married.'

the more solicitous to recognize such forms as still remain. The patient eye may now and then restore some ancient outline which has been all but eclipsed by a superficial pattern of new device.

### 3. OF SYNTAX BY SYMBOLIC WORDS.

581. The most convenient plan for this section will be the division into the symbolism of the verb and the symbolism of the noun. This division will prove convenient from a historical point of view. For that explicitness of syntax which we have acquired by the development of symbolism, is drawn partly from the Gothic and partly from the Roman source. It may be said, speaking in general terms, that the explicit verb has come to us from the Saxon, and the explicit noun from the French.

In the previous section the noun was taken first and the verb second; but here the order is reversed, and thus the treatment of the verb is continuous.

#### *The Explicit Verb.*

The most signal example of a symbolic word is the symbol-verb 'to be.' From the moment that this verb had acquired its symbolic value, we may say that the reign of flexion was doomed. Not that it is the universal solvent of flexion, but it has been the chief means of undermining it in its own favourite stronghold, the verb. We are told by Sanskrit scholars that this symbol is found in the oldest Sanskrit monuments, and that none of the Aryan languages are without it. But if we compare its functions now in the great languages of Europe with those which it had in Greek and Latin, we shall find that the agency of this verb *to be* has

greatly enlarged its sphere. Take for example the passive verb, which had a complete flexional apparatus in Greek as in Latin, e. g. *amor* with its parts—all these flexions have disappeared, and in place of each one of them has stepped in a function of this symbolic verb :

<b>Amor,</b>	<i>I am loved,</i>	Ich bin geliebt.
<b>Amabar,</b>	<i>I was loved,</i>	Ich war geliebt.
<b>Amabor,</b>	<i>I shall be loved,</i>	Ich werde geliebt.
<b>Amarer,</b>	<i>I should be loved,</i>	Ich würde geliebt.

Not only is this verb the symbol of passivity in our family, but also in the Romanesque languages. Thus, in French, *Je suis (étais, serai, serais) aimé*. Yet this family of languages had a perfectly equipped flexional passive verb, which they have entirely abandoned in favour of this Phrasal Passive. Thus we see that the Romanesque family has done in the full light of history what our people did in a more remote or an obscurer era.

**582.** The great power of this symbol-verb for dissolving flexional structures was long dormant. The Hebrew is a highly flexional language in regard to its system of verbs. The symbol-verb was there in complete development, but in very limited action. The following statement will give some idea of the case. In the English version of the little Book of Jonah I count forty-two occurrences of the verb 'to be,' but when I refer to the original, I find that only six of these are represented by the verb 'to be' in Hebrew. And as one of the cases is not symbolic but substantive, we have the still wider ratio of five to forty-one:—the Hebrew text has the symbol-verb only five times, where the English translation has it forty-one times.

It is this extension of the field of the symbol-verb which has occasioned that suspension of verbal development and the corresponding enlargement of the nounal ranks which was noticed above. **386.**



583. When a new movement of this sort rises in language, it commonly pushes itself forward till it awakens resistance. So we see this symbol-verb ramifying with luxuriant variations, such as *is being*, *was being*, *is to be*, *is to do*, *have to be*, *had better be*.

*was being.*

Eric was a high-spirited son of a jarl of Jadar in Norway, who, opposing the encroachments of the king upon his feudal rights, in common with his class, was forced to flee the country. Escaping with his son, he established himself in Iceland, which was then being peopled by such refugees from tyranny and wrong; and a society was being formed which, for love of liberty and the actual possession of republican freedom, has never been excelled.—Isaac Hayes, M.D., *Greenland*, ch. iv.

*were to be.*

The schoolmaster replied that if the best histories and the works of the best poets were to be excluded, then a new language and a new literature must be invented.—House of Commons, June 24, 1870.

*have to be.*

Many things have to be remembered before we can reason with safety on this intricate subject.—*The Times*, February 14, 1873.

*had better be.*

A history of religious or political convictions conducted on this system had better be entitled A history of prejudices.—J. Venn, *Hulsean Lectures for 1869*, p. 32.

From an early friend of Cardinal Newman's I learnt that he had long ago expressed a strong dislike to the cumulate formula *is being*. I desired to be more particularly informed, and Dr. Newman wrote as follows to his friend<sup>1</sup>: 'It surprises me that my antipathy to "is being" existed so long ago. It is as keen and bitter now as ever it was, though I don't pretend to be able to defend it.' This repugnance is probably shared by many, though the same formula was freely used in Greek prose of the best age.

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<sup>1</sup> The Reverend George Buckle, now Rector of Weston-super-Mare (ed. 4; 1887).

**584.** The topmost pinnacle of symbolic phraseology is attained when the symbol-verb joins with some symbol-adverb to produce a predication of great compass with proportionately vague and sometimes untranslatable import; as *there is, there was, there has been,—to be off, about, up to him*. In this aptitude to make wide symbolic phrases, a few other familiar verbs participate, especially *come, go, take*:—*to take to, to come by, to go in for*, and the imperatives *come on, go to*.

I had no intention of *going in for*—that is the phrase now—going in for the romantic.—George MacDonald, *Annals of a Quiet Neighbourhood*, ch. vii.

By such means we attain to a subtle and elastic diction, such as is possible only in languages that have had many centuries of culture. And in proportion as the sense of such symbolic phrases is no longer amenable to etymology or logic, but a masterful work of the aggregate mind, we return to an interjectional pliability of signification, by which we perceive that we have come round full circle and are approaching the point from which we set out. Thus *come on* is no longer a call to approach, but simply a note of encouragement, as in *Exodus* i. 10, where both Luther and De Wette express it by the interjection *wohlan*; and Miles Coverdale has simply *Vp*. In *Genesis* xi. the same cry is three times rendered by *Goe to*.

**585.** Keeping a sort of company with the verb *to be*, there is found in all the great languages a verb which signifies to come to be, to get to be. This is in Greek *γίνεσθαι*, in Latin *fieri*, in French *devenir*, and in German *werden*—symbol-verbs of great mark each in its own language. In our native tongue the old word was *WEORÐAN*, the analogue of the German *werden*, but we gradually lost it; and now we retain only a relic of it in the imperative or subjunctive *worth*, as in the expression, 'Woe worth the day.' Instead of this

WEORÐAN we have qualified a new word for its place, a compound of the verb *come*, namely *become*. In early times the sense of 'coming' was dominant in this compound, as is seen in the following from the Ballad of Brunanburh:

—siþþan eastan hider ·	since eastwhence hither
Engle and Seaxe ·	Angles and Saxons
up becōman ·	came to land;
ofer brad brimu ·	over the broad wave
Brytene sohtan	Britain sought
wlance wīg smiðas	the gallant war-smiths,
Wealas ofercōman	o'ercame the Welsh,
eorlas árhwate	warriors heroic,
eard begeatan.	they founded a home.

Even as late as Shakspeare this sense was still vigorous:

*Riu.* But Madam, where is Warwicke then become?  
*Gray.* I am inform'd that he comes towards London.

3 *Henry VI*, iv. 4. 25.

In our days *where* and *become* will not construe together, because the latter has lost all signification of locality. Either we should ask 'Where is Warwick gone to?' or 'What is become of Warwick?' In short, the word has been thoroughly symbolised, and so qualified to take the place of the discharged WEORÐAN. Here again, as in so many other places, we have followed the French. It is the French *devenir* that we give expression to (nay, that we mimic) in our modern verb *become*.

This is however a matter of only superficial importance so far as syntax is concerned. What does it matter whether a certain function is discharged by WEORÐAN or by *devenir*? it is functions and not roots that structural philology attends to. In so far as we construe our *become* differently from the construction of the old WEORÐAN, so far is the change structural, and no further. Broadly speaking, the analogues of this verb have a general resemblance of construction in all

the great languages, and in conformity with these our *become*, laying aside its earlier habits, has with its new relations adopted manners to correspond.

586. Now we come to a symbol-verb of a peculiarly insular character, namely, the auxiliary *do*.

And in touching this verb, let us first dispose of that use which is common to us with French, and even, though less markedly, with other languages. I mean that use in which it figures as a representative or vicegerent for any antecedent verb :

A wise man will make better use of an idle pamphlet, than a fool will do of sacred Scripture.—John Milton, *Areopagitica*.

The auxiliary use is different. It sprang from the French *faire*, as in *faire faire*, to cause a thing to be done. And, at first, even in English, its action was just the same as is that of the auxiliary *faire* to this day in French. Thus ‘*dede*’ translate’ meant not the same as our ‘did translate,’ but ‘caused to be translated.’ At length it became a symbolic expression of tense, both in affirmative and negative sentences. This is its peculiarly English function. The following quotations exhibit these two uses in combination :

I delybered in myself to translate it in to our maternal tonge / And whan I so had achyeued [achieved] the sayd translacion / I dyde doo set in enprynte a certeyn nombre of theym / Which anone were depesshed and solde.—William Caxton, *The Game of the Chess*, A. D. 1474; Preface.

My lord Abbot of Westmynster did do shewe to me late certays euydences wryton in old Englisshe, for to reduce it into Englisshe now vsid, &c.—William Caxton, *Aeneidos*, Prologue (Blaydes’ *Life of Caxton*, vol. i. p. 66).

But now it has dropped half its function, for it is not used with the affirmative verb unless something more than the ordinary force of assertion is required. The affirmative and negative verb therefore are thus declined :

## AFFIRMATIVE.

I wish.

I wished.

Go.

If I go.

If I went.

## NEGATIVE.

I do not wish.

I did not wish.

Do not go.

If I do not go.

If I did not go.

Here we may take occasion to notice what a series of changes our formula of Verbal Negation has passed through. At first it was the simple and ancient *NE* (MG. *ni*) preceding the verb; then, this was echoed by an adverb *NÂ* or *NÂWIHT* on the other side of the verb; next, the *NE* disappeared, leaving only its echo, which, in Scottish became adherent -*na*, in rustic English -*n* (was'n, did'n), in literary English **naught nought not**. But we have managed it so, that though postfixed, it is postfixed only to an auxiliary, and our Verbal Negative has in fact come round so as once more to precede the effective verb of the sentence.

The affirmative side is clear of this auxiliary:

But natural selection only weeds, and does not plant.—J. B. Mozley, *Essays*, ii. 397.

And yet the affirmative will also take it when antithesis provokes energy:

True fortitude of the understanding consists in not suffering what we do know to be disturbed by what we do not know.—William Paley, *Natural Theology*.

Apart from emphasis, it is confined to the negative proposition, and to interrogations:—Where did you go? What do you think?

As a summary of the established and ordinary use of this auxiliary, we may exhibit its presence and its absence in four sentences:

N. Butler rested the proof of religion on Analogy.

M. Did Butler rest the proof of religion on Analogy?

N. Butler did rest the proof of religion on Analogy!

M. Butler did not rest the proof of religion on Analogy.

But in the earlier usage it wept even with the gentlest affirmatives, and this usage still holds in provincial dialects, as in the following from the Dorset poems :

Where wide and slow  
The stream did flow,  
And flags did grow and lightly flee,  
Below the grey-leaved withy tree ;  
Whilst clack clack clack from hour to hour  
Did go the mill by cloty Stour.

At present this auxiliary is not used to form indicative tenses of the verb *to be*, but we find it so used in the medieval Ballads and Romances<sup>1</sup>. Thus in *Eger and Grime* :

Gryme sayd, 'how farr haue wee to that citee  
whereas that Ladyes dwelling doth bee?' Line 758.

'why Sir,' said shce, 'but is it yee  
that in such great perill here did bee?' Line 788.

It was a heauenly Melodye  
for a Knight that did a louer bee. Line 926.

However, we retain the use of this auxiliary in the Imperative mood of the verb *to be* ; as 'Do be good,' 'Don't be surprised,' 'do not be so bitter with me,' *Mids.* iii. 2. 306.

587. Thus we have added *do*, *did* to our auxiliaries, and this is an insular acquisition, as is also *get*, *got*. The great bulk of the auxiliaries of our language are ancestral, and they will be generally found to correspond to the verbal modes of expression which are used in German and the other dialects of the Gothic stock. I speak of such auxiliaries as *shall*, *should*, *may*, *might*, *can*, *could*, *let*. These auxiliaries are characteristic of our family of languages. An example or two will suffice to indicate how greatly these help-words place

<sup>1</sup> The formula 'doth be' reappears in our day :

Those frank eyes, where deep doth be  
An angelic gravity.

Matthew Arnold, *A Memory-Picture*, Stanza 6.

our language in a state of contrast with the Romanesque tongues :

SPANISH.	ITALIAN.	FRENCH.	
amaré	amerò	aimerai	<i>I shall or will love.</i>
amaríamos	ameremmo	aimerions	<i>we should or would love.</i>
*amémos	amiamo	aimons	<i>let us love.</i>

588. There is yet another feature in the symbolism surrounding the verb, in which the English use maintains the ancestral habit, and is at variance with the Romanesque. This is in regard to those adverbs which in the Romanesque languages have the habit of prefixing themselves inseparably to their verbs. The equivalents of these are not always, but for the most part, separate or at least separable in English and German and the Gothic languages generally. This will be readily understood by the help of a few examples of this contrast between French and English. They are taken from Randle Cotgrave's Dictionary, 1611 :

Abboyer, to barke or bay at.

Decourir, to run down.

Descrier, to cry down.

Proteler, to shift off.

Pourvoir, to provide for.

Rebouillir, to boil once more.

Reboulter, to bowle againe.

One verbal structure which existed in Saxon, and was reinforced in the French period, has not rooted itself permanently, and that is the Reflexive. We find 'endeavour ourselves' in the Common Prayer Book, but on the whole it may be said that the examples of this sort are now antiquarian curiosities.

Another verbal structure, which came to us through both

sources, and which we inherited in all its fullness, has also fallen into disuse, and that is the Impersonal verb :

*me semed.*

. . . there was an excellent doctour of dyuynyte in the royaume of fraunce of the ordre of thospital of Saynt Johns of Jherusalem whiche entended the same, and hath made a book of the chesse moralysed . whiche at such tyme as I was resident at brudgys [Bruges] in the counte of Flaundres cam in to my handes / whiche whan I had redde and ourseen / me semed ful necessayre for to be had in englisshe.—William Caxton, *The Game of the Chesse*, A.D. 1474 ; Preface.

*liketh you.*

. . . for this liketh you, O yee children of Israel.—*Amos* iv. 5 (1611).

Modern English has made a new phrasal verb, and one that yet waits for a name. In this new verb the pronoun *it*, referring to no noun, acts as an objective accompaniment, and runs next after the verb :—‘to revel it’ Shakspeare, *Com. of Errors*, iv. 4. 66 : ‘lord Angelo dukes it well’ *Meas. for Meas.* iii. 2. 100 : ‘foot it’ *Tempest*, i. 2. 380 : ‘prince it’ *Cymbeline* iii. 4. 85 : ‘queen it’ *Henry VIII.* ii. 3. 37.

Come and trip it as you go,  
On the light fantastic toe.

John Milton, *L'Allegro*.

I'll prose it here, I'll verse it there,  
And picturesque it everywhere.

William Combe, *Doctor Syntax in search of the Picturesque*, Canto i.

Thus we have seen that the verbal symbolism, that which gives our verbs the phrasal turn, consists in pronouns and in symbol-adverbs, and most of all in symbol-verbs, namely the verb to *be* and the Auxiliaries.

### *The Explicit Noun.*

589. If we turn now from the symbolism that is found in and about the verb, to that which is attendant upon the noun, we shall see that the latter is most prominently drawn



from the articles and the prepositions. These are the symbolic satellites of the noun. And there is perceivable a certain co-operation with one another in their action. When two substantives are united by a genitival relation, as *HÆLEPA HLÉO*, and you substitute *of* for the genitival flexion of the one noun, you find yourself often induced to give the other noun an article; thus, we may either say 'heroes' shelter' avoiding both preposition and article, or using them both, 'the shelter of heroes.' If we compare the Versions of 1535 and of 1611 in *Daniel* i. 2, the elder has 'and there brought them into his gods treasury'; but the younger has it 'into the treasure-house of his god.' The change of structure from flexional to symbolic has thus brought in two symbols to attend on the noun, namely, the Preposition and the Article.

**590.** There are in English two great formulas for the construction of substantival phrases, and there is perhaps no more convenient, as there certainly cannot be a more national medium of exhibiting these, than through the long and short titles of our Acts of Parliament.

According to one of these formulas, the words and phrases which constitute a substantival whole, are concatenated by means of symbols, thus:

An Act further to amend the Laws relating to the Representation of the People in England and Wales.

An Act for the Abolition of Compulsory Church Rates.

An Act for the Amendment of the Act of Uniformity.

The other formula merely collocates the chief nounal words in juxtaposition, and in a reversed order:

The Representation of the People Act.

The Compulsory Church Rate Abolition Act.

The Act of Uniformity Amendment Act.

And so for all complex notions we have a short title, as well as a stately formula of designation.

Our speech has acquired this faculty and range of variation by its historical combination of the two great linguistic elements of Western civilization, the Roman and the Gothic. The long style of structure is that which we have learned from the French: the short and (as it now seems) reversed style is our own native Saxon.

Between these two formulas, so widely divergent, there lies the whole region of Flexion, and the prepositions of the longer formula have come in as substitutes for case-endings.

As the triple variety in our syntax has come to us by nature, so it is an hereditary usage to speak and write with that variation which the course of our history and the growth of our speech has made congenial. And this variation has moreover its utility, as when in antithesis it removes the contrast from the ear, and leaves it only to the mind, thus purging the language of a certain sensuous importunity; as may be seen by the following example, wherein the italics are happily placed for our purpose:

God grant when men are at *their wits end*, they may be at the *beginning of their faith*, valiantly to hold out in the Truth.—Thomas Fuller, *Abel Redivivus*; the Epistle to the Reader, 1651.

591. The substitution of the preposition instead of the case of the noun, has been extended also to the pronoun. Hence a variety of pronounal phrases, such as *few of us*, *one of you*, *all of them*; and cumulative phrases also, as *of my own*, *of yours*, *of theirs*, *from thence*.

And the conjunctions which are formed from the pronouns soon catch this phrasal habit:

*out of which to.*

But those wise and good men whose object it had been all along to save what they could of the wreck, out of which to construct another ark, &c.—Blunt, *History of the Reformation*, ch. ix.

This has been felt to be a Frenchism or a classicism, and the English humour has never thoroughly liked it. At best it is but book-English. One of the most salient of the features of Addison's style asserts the native idiom in this particular; as, 'This is the thing which I spoke to you of.' This English reluctance to welcome *of which, to which, from which*, as conjunctions, is to be noted as the point where our instincts lead us to resist the further progress of the French element. At this point there is, however, much vacillation and uncertainty: the English ear not being quite satisfied with either construction. The following is from one of Addison's papers:

This Morning I received from him the following Letter, which, after having rectified some little Orthographical Mistakes, I shall make a Present of to the Publick.—*The Spectator*, No. 499.

The contact of the symbols *of to* is not pleasing. But notwithstanding the untowardness of these little collisions, it still holds, that when point is desired, the native fashion, the so-called Addisonian, is resorted to. In the following quotation, the typography of the author is (as always) carefully respected:

The next great question is, what they did this FOR. That it was *for* a miraculous story of some kind or other, is to my apprehension extremely manifest;—William Paley, *Evidences*, Prop. I. ch. x.

**592.** One of the prepositions has acquired for itself a very remarkable function, in attendance not on a noun, but on a verb; and yet it is a noun also; it is at the point of junction between noun and verb, that is to say, the Infinitive. Here the preposition *to* has made for itself a permanent place, just as *at* has in Danish, and *a* (Latin *ad*) in Wallachian.

DANISH.	ENGLISH.	WALLACHIAN.
at bære	to bear	a purta
at skrive	to write	a scrie

Thus we perceive that the prepositional form of the infinitive is not peculiar to English, as against other Gothic tongues; nor yet to the Gothic, as opposed to the Romance family of languages; but that it springs up indifferently under various conditions, and therefore must be referred to some general tendency. What that tendency is I have already surmised in the chapter on the adverbs. 453.

593. We have now reached the final stage of development of speech in its effort to overtake the several meanings of the mind and invest them each with an appropriate distinctness of form. It is as if we had followed with our eye the branchings of a growing tree till we came to the tips of last year's spray. Of the year's new growth in tender wood, only a small part will permanently endure. This infinitude of little shoots will forthwith enter into a competition, which will increase in severity with every season, and nature's pruning will lop out year by year the weakest, until at length a very few will have established for themselves a post of permanence.

The sprays of language are these phrasal forms which are produced by the combining power of symbolic words. They are constantly springing up in particular classes of society, in particular localities or crafts or schools; and in the same sphere they mostly pass their existence until they are ousted by some phrase of newer device. Now and then it happens that one escapes beyond the pale of its class and becomes more generally known, but even then, in most cases, it is only to enjoy a short career and be soon forgotten. An instance of this occurred in the recent expression *to make it out*, which originated about thirty years ago in the aristocratic region, got enlarged so far as to be current among the whole of the educated classes, and then passed quietly into oblivion. A distinguished Queen's Counsel told me how he found

himself one day seated at a dinner table where the company was mostly of higher rank than he had been used to, and that by way of opening conversation with the lady next him, he asked her the question of the hour, Whether she had been to the Royal Academy? She had not; she had not been able *to make it out*. 'Make it out!' thought my friend to himself, 'What can that mean? This is one of their aristocratic phrases that they understand among themselves.' In course of time it became more public, and was heard on all sides, and it meant the same as to make time for a thing. But it had no chance of permanence, because there was already a well-established and more necessary use of this very phrase, 'to make it out,' in the sense of clearing up a difficulty or uncertainty.

Let us take an example from the other end of the community. In Somersetshire the ordinary phrase 'to have to do a thing,' is in frequent and varied use. The negative 'not to have to do' is common as a euphemism for saying that the thing is prohibited. The parson came suddenly upon some rustic children who were swinging where they had no right to be, and as he drove them off, one boy made himself the spokesman: 'Please, sir, we did n know as we had n had to swing here!'

### *Concluding Remarks on Syntax.*

**594.** There are two chief controlling influences in the formation of the sentence, namely Logic and Rhythm. Of rhythm we shall have to speak in the chapter on Prosody: logic associates itself with Syntax.

Logic as a mental faculty is not origina<sup>t</sup>ive and creative; it is only regulative and continuative. A stock of thought is presupposed, and the part of logic is to arrange this in an

intelligent order. For the purposes of philology we may define logic as an intellectual consistency in syntax, a regularity of language which guides thought smoothly and with a sense of consecutiveness.

The meaning may often be clear enough though the language may be so inconsequent as to deserve the name of nonsense. In a certain Improvement Act of the session of 1872, the interpretation clause lays it down as a rule 'that the term "new building" means any building pulled or burnt down to or within ten feet from the surface of the adjoining ground.' The meaning is plain enough, that no building shall be accounted as new, of which more than ten feet was old. But it is illogical, it creates a jumble and discord of thought, across which the mind has to scramble after the sense.

Sometimes in language, as in music, such a discord may be entertaining:

Some girls were asked by one of our inspectors of schools, whether they knew what was the meaning of the word scandal. One little girl stepped vigorously forward, and throwing her hand up in that semaphore fashion by which children indicate the possession of knowledge, attracted the notice of the inspector. He desired her to answer the question; upon which she uttered these memorable words: 'Nobody does nothing, and everybody goes on telling of it everywhere.' . . . Listen to it again. 'Nobody does nothing (regard the force of that double negative), and everybody goes on (note the continuity of slander) telling of it everywhere.'—*Good Words*, August 1872: 'A Conversation of Certain Friends in Council.'

**595.** We have shewn abundant readiness to do justice to the claims of the logical sense. Our dismissal of the elder negative, and our rule that two negatives are equal to an affirmative, are an instance in which logical sense rather than speech-instinct has had the sway. In the latter part of last century we had reached a sort of culminating point in the matter of logical syntax, and since that time there has been a relaxation and some little disposition to admit structures

that are expressive or pleasing, though they cannot quite give a logical account of themselves. Nothing is plainer, for example, than this, that two or more subjects united by 'and' form plurality, and should logically have a plural verb; and therefore the following is logically right:

Mr. Jenkins's house was about a mile from Mr. Benson's: it was delightfully situated; there were a beautiful lawn and canal before it, and a charming garden behind;—Mrs. Trimmer, *Fabulous Histories*, ch. x.

No one hardly would write so now-a-days: it offends from excess of logic. Here is another instance in which the logic is too rigid:

A very small number of similar reminiscences of my own is also added.—Sir George Henry Rose, *Marchmont Papers*; Preface.

And here is an example of the freedom resulting from watching the thought rather than the words:

Parliament were more particular about their sport than about the object of it.—J. B. Mozley, *Essays*, 'Archbishop Laud,' p. 137.

**596.** Nouns of multitude enjoy the privilege of construing either as singulars or as plurals: but if within the same sentence they take both constructions, there arises the sense of illogicality, as in this:

Samaria for their sinnes, is captivated.—2 *Kings* xvii; Contents.

The logical quality of speech is contingent on a variety of attendant circumstances. What has been logical once is not logical always.

In Exodus iv. Contents, we read, 'The people beleeueth them,' where we should now say 'The people believe them.' There is here a double adjustment, first as concerns the grammatical Number of this collective noun, and secondly as to that of the termination *-eth*, which was once a plural termination. So that while the two forms of this sentence have been equally logical each in its day, the latter only seems logical now.

By universal assent the French is reputed the most logical of languages. This is not due to any special sensitiveness which the nation has displayed upon this subject: on the contrary, they have followed the natural speech-instinct with greater simplicity than we have, as is witnessed by the different conduct of the two nations in the matter of the Double Negative. Nor is there any language which is fuller of idioms defying logical analysis. But the meaning upon the French page is transparent, and the mind follows the language not only without impediment, but also with the enjoyment of a perceptible harmony between the structure and the sense.



## CHAPTER XIII.

### OF COMPOUNDS.

597. IN a general way of speaking, compounds are merely morsels of syntax which from being often together have become adherent, and have grown into something between phrases and words. A mature language makes fresh compounds after the pattern established; but the origin of the pattern is to be sought in the habits, often the earlier habits, of the syntactical structure.

Accordingly some of our compounds do and others do not represent the present order of syntax. Since *income* was formed, we have changed the syntax of the verb, and we say *come in*; but the modern compound *break-water* is in harmony with present syntax.

Compounds vary extremely as regards laxity or compactness of fabric. When first made they are very lax, and hardly to be distinguished as compounds from words in syntax. Such loose compounds are daily made by little more than the trick of inserting hyphens. In the *Cornhill Magazine* a writer upon rhetoric designates a certain style of diction as the 'allude-to-an-individual' style. In those languages which have a ready faculty for compound-making, this sort of off-hand compound has always been one of the recognised means of being humorous.

*Index-learning.*

How Index-learning turns no student pale,  
Yet holds the eel of Science by the tail.

Alexander Pope, *Dunciad*, i. 279.

*house-and-village-sprinkled.*

Rough hills descend, and mingle with the wide  
Grove-tufted, house-and-village-sprinkled plain;—

William Allingham, *Laurence Bloomfield*, V. 291.

Passing over this sort, which are hardly to be ranged as compounds at all, we have such loose examples as *forget-me-not*, and such compact examples as *mankind*, *nostril*, *boatswain*, which through long use are so well knit as to be more like simple words than compounds. The compound state, properly so called, is an intermediate condition between the phrase and the word; a transition which the phrase passes through in order to become gradually condensed into a simple word. We are of old familiar with the grammatical idea that phrases are made out of words, but here we recognise that the reverse of this is also true, and that words are made out of phrases.

598. The distinctive condition which marks that a compound has been formed, is the change of accent. The difference between 'black bird' and 'blackbird' is one of accent<sup>1</sup>. Or, when it is stated of a horse that he is 'two years old,' each of these words has its own several tone; but make a trisyllable of it, and say 'a two-year-old,' and the sound is greatly altered. The second and third words lean enclitically on the first, while the first has gathered up all the smartness of tone into itself, and goes off almost like the snap of a

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<sup>1</sup> The principle seems to be that the accent goes with the stress of assertion or thought. And this accounts for an occasional exception like *mankind* with the tone on the last syllable.

trigger. The written sign which is used to signify that a compound is intended, is the hyphen; which may therefore be regarded as being indirectly a note of accent. This is the reason why the hyphen is so much more used in poetry than in prose. The poet is attending to his cadences, and therefore he appreciates the accentual value of the hyphen.

Our prose (on the other hand) is sprinkled with compounds which are written hyphenless as if they were in construction. There is no need to search for examples, they offer themselves on the page of the moment. On the page that happens to be under my eye, I find two compounds, both without hyphens:

*coast-line.*

Indeed these old coal layers call to mind our peat bogs. We find a layer of peat nearly everywhere on our coast line between high and low water mark.

I think most people would read *coal layers* and *peat bogs* as compounds also; but on these there might be a difference of opinion. The same may be said of *millstone grit* in the next quotation: but there can be no doubt as to

*coal-producing.*

You know that if you heat a poker it expands: the heat making it longer. The earth is in the same state as a hot poker, and parts of it expand or contract as the heat within it ebbs and flows. I have here a section of the coal measures of Lancashire. Upon a thick base of millstone grit, of which most of our hills are composed, you have the coal producing rocks, which, instead of being horizontal as they were originally, have been tilted up.—W. Boyd Dawkins, *On Coal*.

**599.** An incident which attends upon the act of compounding is this,—that the old grammatical habit of the final member is subjected to the grammatical idea of the new compound. Any part of speech will assume in compounding the substantive character, and will pluralize as such. Thus *forget-me-not*, plural *forget-me-nots*. I remember a quaker

lady, who, with the grave and gentle dignity that formed part of her beautiful character, disapproved of chimney-ornaments, on the ground that they were *need-nots*. Moreover, a plural form, on entering into composition, takes a new character as a singular, and withal a new power of receiving a new plurality. Thus, singular *sixpence*, plural *sixpences*.

Inasmuch then as compounds are in their origin simply fragments of structure in a state of cohesion, it seems natural to classify them according to the divisions of syntax. The relation between the members of a compound is expressed in one of three ways; either (1) by their relative position, as in the difference between *pathfield*, *racehorse*, and *fieldpath*, *horserace*; or (2) by an inflexion of one of the parts, as in *landsmen*, *subtle-cadenced*; or (3) by the intervention of a symbolic word, as in *man-of-war*, *bread-and-cheese*. The first and third are the methods in greatest vogue; the second is for the most part either technical or literary. Often it may be observed that the first and third are alternatives; thus in the north they say *breadloaf*, but in the south *loaf-of-bread*; and for a *drink of water* we find

Alls iff þu drunnke waterrdrinnch.

As if thou drankst a waterdrink.

*Ormulum*, ii. 149.

We will speak of these three as Compounds of the First Order, Compounds of the Second Order, and Compounds of the Third Order.

### 1. COMPOUNDS OF THE FIRST ORDER.

600. The most prevalent means by which compounds are made is by mere juxtaposition. This is the case in many important languages besides English. In Hebrew, for ex-

ample, Beer, signifies a well, and Sheba signifies an oath; and when these two are put together, we have the name Beersheba, which means 'the well of the oath.' In English the positions of the parts would be reversed, and it would stand as Oath-well. So Ebenezer, from Eben stone, and Ezer help, would be Helpstone. In Welsh the order is the same as in Hebrew, and the reverse of the English order. Thus Llan is church, and Fair is an altered form of Mair, that is Mary, and the Welsh express Marychurch in the reverse order, Llanfair. So also Lampeter is Welsh for Peterchurch. In all these instances the compound follows the order usual in the syntactical construction of each language.

Our English order of juxtaposition is the most widely adopted, and perhaps it may be regarded as the most natural. The famous collection of ancient Sanskrit hymns is called the Rig-Veda, and this title answers part for part to our Hymn-book. The versified chronicle of Persian history which the poet Firdausy composed about A. D. 1000 is, in the old Pehlvi language in which it is written, called Shah-Nameh, which is a compound of the First Order, as if we should say in English, King-Book.

The general principle of English compounds of the First Order is this,—that two words are united, with the understanding that the first is adjectival or adverbial to the second; in other words, the second is principal and the first modificatory. The simplest examples are those which are made of an adjective and a substantive, as *blackbird*, *commonwealth*.

601. But by far the most characteristic are those which are made of two substantives, the first acting as an adjective. Such are the following:—*air-balloon*, *boat-swain*, *cart-horse*, *dog-kennel*, *edge-tool*, *fish-wife*, *gift-horse*, *horse-guards*, *ink-horn*, *jelly-fish*, *king-cup*, *lamp-oil*, *mill-stone*, *nut-shell*, *oak-*

*apple, path-way, quern-stone, rick-yard, ship-mate, trade-mark, upas-tree, vine-yard, water-hole (Australia), yoke-fellow.*

This form of compound is homely, idiomatic, and familiar; and it is put aside for the compound of the third order when dignity is aimed at. But there is a cycle in these things, and now we see this compound recovering some of its lost ground. Evidently Carlyle found 'music of the spheres' too trite for his purpose, when he wrote *Sphere-music*.

In any point of Space, in any section of Time, let there be a living Man; and there is an Infinitude above him and beneath him, and an Eternity encompasses him on this hand and on that; and tones of Sphere-music, and tidings from loftier worlds, will flit round him, if he can but listen, and visit him with holy influences, even in the thickest press of trivialities, or the din of busiest life.—Thomas Carlyle, *State of German Literature*, ad fin.

**602.** This is the sort of compound for which the German language is proverbial<sup>1</sup>. The Flat syntax has disappeared from that language, and it has gone to swell the numbers of their flat compounds. Examples are such as Hand-schuh (hand-shoe) glove, Finger-hut (finger-hat) thimble, Erd-kunde (earth-knowledge) geography, Sprach-lehre speechlore.

There is so close an affinity between the German and English compounds of the first order, that the one will occasionally supply a comment on the other.

*Handywork* affords an example of this. As we find it printed, it has the appearance of our adjective *handy* combined with a substantive *work*. But the German *Handwerk* suggests the true etymology. It consists, in fact, of two substantives, namely HAND and GEWEORC, or (mediævally) *gwerk*;

<sup>1</sup> The following caricature is from a newspaper:—'GERMAN WORD-BUILDING.—The German name for a tram car is Pferdstrasseneisenbahnwagen. It looks formidable, but so would the English equivalent if written in one word, in the German style, thus: Horseroadrailway-carriage.'

so that the historical division is *hand-ywork*. If this is too archaic, it should be spelt *handiwork*.

And ge þeowiaþ fremdum godum,  
manna hand ge weorc, treowene and  
stæne. þā ne geséoh, ne ne gehirp,  
ne hig ne eap, ne hig ne drincaþ.

And ye (shall) serve foreign gods,  
men's handiwork, tree-en and stonen,  
that see not, nor hear; and they eat  
not, and drink not. Deut. iv. 28.

Other Saxon compounds there are of the same mould. There is no hyphen in Saxon manuscripts, but words that have an accentual attraction were often written somewhat nearer to one another<sup>1</sup>. Many words which were then written as two, have coalesced since:—ALDOR MEN *aldermen*, WEST SEAXE *Wessex*, MUNUCHÂD *monkhood*, EOFOR WIC *York*, GOD SUNU *godson*, SCEAPIGE *Sheppey*, HÂM WEARD *homeward*, SCIP HLÆSTAS *ship-loads*, STÆL WYRÐE *stalworth*.

But although this form of compound is quite in a state of activity in Saxon prose literature, yet it is already on the wane even there. The only true reign of these compounds within the horizon of English literature is in Anglo-Saxon Poetry.

When compounded words are required to enter as simple elements into new combinations, they will sometimes drop the second part; and the former part will represent the whole Compound for the purposes of the new combination. Thus *Whitsunday* when it is combined with *tide*, *eve*, *week*, is reduced to *Whitsun*; and in like manner *Palm-Sunday* is represented by *Palmsun* in *Palmsun Fair*<sup>2</sup>. Professor Skeat has also found *Lowson*, short for *Low Sunday*.

**603 a.** Some compounds are formed by repetition of the same idea, which is repeated in different languages, or different dialects, or varying stages of the same dialect. In *solan-goose* the first part is Icel. *súla*, which means 'goose,'

<sup>1</sup> In my *Saxon Chronicle* this is represented by a half-space.

<sup>2</sup> Held at Maldon (Yorkshire) on the Saturday before Palm Sunday. *The Guardian*, 29 Nov. 1882; p. 1690.

and the *-n* is the post-fixed Article (8)<sub>n</sub>. In *dene-holes* the second part is a modern explanation of the first, which is DENU valley, hollow. In *sledge-hammer* the first part is SLEGE hammer. In Piers P. c. xꝑ 344 *doublefold* is a repetition, inasmuch as the idea of *fold* FEALD is already in *double* Fr. *double*, L. *duplex*=twofold. So with *meal-time*, *meal-tide*; for *meal* MÆL is an appointed time. This reiteration is active in Local Names. Thus *Portsmouth* is made up of two words for a harbour, the Latin *portus* and MŪPA. We may call these Compounds Reiterative.

**603 b.** Another kind may be termed Reduplicative. These are formed by an ablauted repetition of the same syllable or stem:—*fingle-fangle* Hudibras, *gew-gaw*, *mingle-mangle* Hook's 'Matthew Parker,' p. 164, *riff-raff*, *shilly-shally*, *ship-shape*, *sing-song*, *slip-slop*, *wishy-washy*.

**604.** The following have an adjective (or participle) in the second place, and the same relation holds good between the parts; for the first part, whatever its habit as a part of speech, is still the specific of the two:—*blood-thirsty*, *fancy-free*, *full-blown*, *foot-sore*, *heart-sick*, *heart-whole*, *life-long*, *rathe-ripe*, *thunder-struck*, *weather-wise*.

**605.** Compounds are new words that have grown from the drawing together of two or more words in construction, which construct words have found a new and a closer cohesion by virtue of accentual unity. Words now in the bonds of Composition have been heretofore in the freer relations of syntactical construction. This is what Grimm contended against, but it is now pretty clearly established. While he admitted that modern German and English compounds were but morsels of adherent context, he contended that these were not 'Compounds Proper,' but only Compounds improperly so called. The true original Compound, he said, was not made of words stuck together, but of words blended in one.



And the medium of this blending was the 'Compositions-Vowel,' which in MG. is *α*, as in vein-a-gards *vineyard*, in Greek *ο* as in *συκ-ο-μυρία sycamore*, in Latin *i* as in arm-i-ger arm-bearing; which vowels he maintained were in no wise flexional, had never been flexional, and the service they did in forming the Compound was something more than any mere case-ending could do.

This almost poetical illusion is now dispelled, and it seems to be agreed that the 'Compositions-Vowel' was an old Aryan case-ending of the Locative Case; and that in the original idea the first part of the Compound was regarded as the Place, the Sphere, to which the second part was assigned<sup>1</sup>.

Such a relation differs in no essential from that of an Adjective followed by its Substantive, except that in the case of the Compound the two members are joined in a new accentual unity. Although the 'Compositions-Vowel' is no longer written, yet that peculiar breadth of meaning which belongs to the Compound may reasonably be regarded as a direct tradition from the notion of the Aryan Locative Case.

A large proportion of the words of a mature language, if we could analyse them correctly, would be found to dissolve into Compounds, and these again into Phrases. So that we may reverse the ordinary grammatical view whereby words are regarded as the material of Phrases; and we should be justified in this seeming paradox:—*The Phrase is the raw material of the Word.*

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<sup>1</sup> W. Scherer, *Zur Geschichte der Deutscher Sprache* (1878), p. 458.

### *Of Particle-Composition.*

**606.** The class of Compounds to which this name is given has been produced by an ancient symphytism of prepositive Adverbs with their nouns or verbs. They are inserted in this place rather as sharing associations of a like antiquity with the foregoing Compounds, than as being like them in nature. Between these and those there is an important accentual difference. Those have the highest accent on the first part, whereas in these the first part is mostly low-toned, often toneless and proclitic, that is to say, accentually leaning on the after part of the Compound. Mostly; not always: e. g. *after, by, in, off, out.*

**606 a.** First in order we will take the Saxon group, once large, now much reduced in numbers.

**a-**. This prefix is the residue of various antecedents; it is the toneless remnant of several older forms. We saw above (241) how the toneless *have* sinks down into *a*; and here we have to do with more examples of a like subsidence. The prefixed Particle *a* has come to us from native and from foreign elements; here we confine ourselves to the former, and indeed it is this, the Saxon element, which yields most of the varieties. Of Saxon there are five, and of kindred dialects three, making eight for this first division, which we may call the native category.

(1) **a-** from *Â-* or *ÂR-* *ME.* *us- ur-* :—*abide, ago, arise*  
*MG.* *urreisan.*

(2) **a-** from *AND-* : *along* *ANDLANG* (prep.). The prefix is better preserved in *answer* *ANDSWERIAN.*

(3) **a-** from *GE-* :—*along* *GELANG* (adj.), *aware* *GEWAR*  
German *gewahr, ahungèred.*

(4) **a-** from *OF-* :—*adown* *OF DÛNE.*

- (5) **a-** from ON:—*afoot, alive, aloud, amid, asleep* ON SLEPE.

Here mainly belongs a favourite strain of words in the seafaring life:—*aback* ON BÆC, *abaft* ON + BE- ÆFTAN, *aboard*, *afloat, aground, ahead, ahoy, aloft, aloof, alow, ashore, astern.*

*alow, aloft.*

Stunsails alow and aloft! said he,  
As soon as the foe he saw.

John Harrison, *Three Ballads.*

- (6) **a-** from at the Denish sign of the Infinitive:—*ado* =at do.

- (7) **a-** from Icel. á in the nautical term *aloft* áloft.

- (8) in the nautical cry *avast*, prob. from Dutch hou vast, i. e. houd vast=hold fast.

Remark the two distinct words under the form *along*: the preposition is familiar, as, 'along the road.' But the other, the adjective, is more obscure, being obsolete in modern literature. But it survives in the common speech of London and the southern dialects (*New Dictionary* v. Along) in the prepositional phrase *along of him, on him, of it, on it*, and is found in our best earlier literature, of which only two examples are quoted above, 529.

**after-** 527:—*aftermath, afterthought, afterward.*

**all-**:—*almighty, alone, all-powerful, already, all-sufficient, all-wise.* For the adverbial use of *all*, see 208 and 500. This prefix combined with *to*, and made the compound prefix *all-to*<sup>1</sup>, which flourished in the fourteenth century, and survived to the seventeenth:

And a certaine woman cast a piece of a milstone vpon Abimelechs head, and all to brake his scull.—*Judges* ix. 53 (1611).

(arch-. Though this prefix was derived from Greek

<sup>1</sup> It has recently been contended that *all* is a separate adverb here, and that there is no sort of symphytism between *all* and *to*. The issue

through Latin, and much of its present usage dates from early French, it seems convenient to notice it here, because it was first introduced in the Saxon period, and its present pronunciation is best explained from the domestic forms ARCE-ERCE- in *archbishop* ARCEBISCOP, *archdeacon* ERCEDIACON. This sound of *ch* is the genuine English outcome of CE (contrast *archangel* below 606 c), and this sound also belongs to that curious adjective which has been formed by the detaching of this prefix, charged with associations gained in its prefixal capacity. Such is the history of *arch* adj. in 'arch rogue,' 'arch wag.' (*New English Dict.* v. Arch.)

at ÆT in *twit* ÆTWÎTAN upbraid, rebuke.

be-, by- 522 :—*become, before, behalf, behest, behind, behoof, belief, belong* 306, *beneath, beside, between, beyond; by-work, by-gone, by-lane, by-path, by-stander, by-way, by-word*. Several of these had once a variety of prefixes; thus there were ÆTFORAN and ONFORAN as well as BEFORAN which has given our *before*. Of these the permanent selection in Scotch is sometimes different from ours, thus:—*afore, ahint, aneath, aside, atween, ayont*.

for- FOR-, Germ. ver- intensive (wrongly *fore*):—*forbear, forbid, forfend, forget, forgive, for(e)go, forlorn, forsake, for-*

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is a fine and delicate one, is very little helped by the evidence of manuscripts, written at a time when there were no hyphens, so that it is almost wholly a matter for the ear to decide. It will be 'interesting' to those who have followed this discussion to know what a foreigner—C. Friedrich Koch, who is one of the most eminent of English philologists—has long ago written upon this point. He was not aware of any controversy, nor at the time of his writing had there been any, I suppose. But as one who is alive to the possibility of the doubt, he reasons from the nature of the combinations in which it is found, that *alto* had coalesced. '*Wie man al und to als zusammengehörig betrachete und an ags. tō (zer-) oft gar nicht mehr dachte, erhellt aus al-to-foule (gänzlich faulen), al-to-feblid (ganz geschwächt); a:ch al-to-streit (allzu enge).*'—Hist. Gram. d. Engl. Sprache, 1868, iii. § 160. (ed. 3; 1879). Forshall and Madden in their Glossary to Wiclif's Bible, have treated *al-to* as the verbal prefix. Skeat v. To- misses the point, 634 (ed. 4; 1887).

*swear*. The verb *frēt* FRETAN = FOR + ETAN eat, the prefix coalesced in very ancient times; so German *fressen*, MG. *fraitan*.

**fore-** (wrongly **for-**) **FORE-** (related to **FORMA** 421)\*Germ. **VOR-**:—*forebode*, *foreprophecy* 2 Kings xxiii. Contents, *fore-shorten* (?), *forestall*, *foretell*, *forward* FOREWEARD.

*fore-right*.

If well thou hast begun, go on fore-right.

Robert Herrick.

**forth-**:—*forthcoming*.

**fro-**:—*froward*.

**gain-** GEGN against:—*gainsay*, *gain-giving* Shakspeare.

**ge-**. A participial and generalising prefix, which once was rife in our language, and which still flourishes with a fine effect in German. With us it has dwindled into a rare poetical curiosity, and it has taken the form of *y-* or other forms still less recognisable.

*ychain'd*.

Yet first to those ychain'd in sleep,

The wakeful trump of doom must thunder through the deep.

John Milton, *On the Morning of Christ's Nativity*, xvi.

*yclept*.

But come thou Goddess fair and free,

In Heaven ycleap'd Euphrosyne. Id. *L'Allegro*.

*ypointing*.

What needs my Shakespear for his honour'd Bones,

The labour of an age in piled Stones,

Or that his hallow'd reliques should be hid,

Under a Star-ypointing Pyramid? Id. *On Shakespear*, 1630.

It also became *i* and *e*; as *twis* GEWIS Germ. *gewisz* 256, *enow*, *enough* GENOH Germ. *genug*. In *glove* and *gnaw* the *g* seems to be a relic of this prefix.

**in-**:—*income*, *inland*, *inmate*, *inroad*, *insight*, *instep*, *inward*.

**ill- 431** :—*ill-conditioned, ill-favoured, ill-spent.*

**mis-** **MIS-** a pejorative prefix in all the dialects; blended also with a French prefix, of which below. Here we reckon *misbehave, miscall, miscarry, misdeed* **MISDÆD**, German *missethat*, MG. *missadêds, misdeem, misgiving, mislay, mislead, mislike, missent, mistake, mistrust.*

**off- 524** :—*offal, offset, offshoot, offscouring, offspring.*

**out-** :—*outcry, outdo, outgoing, outlaw, output* ‘a great output of coal,’ *outrun, outset, outshine, outstrip, outwork, outward.* Not *outrage*; which is a French substantive in **-age 335**, based upon **outræ** beyond, OF. *oltre*, Latin *ultra*. In Italian *oltraggio*.

**over- 524** :—*overbearing, overcome, overdrive, overflow, overgrowth, overlook, overmuch, overthwart, overturn, overwork.*

**self-** :—*self-conscious, self-evident, self-seeking.*

**thorough-** :—*thoroughfare, thoroughgoing.*

**to-** German **zer-** :—*to-break* German *zerbrechen*. See above under **all-**.

The pot *to-bre*kith, and farwel *al* is go.

*The Chanones Yemannes Tale*, Preamble.

**to-** German **zu-** **525** :—*today, tomorrow, toyear, toward.*

**un-** (**1**) **UN-** a negative nounal prefix common to all the dialects, Latin **in-** Gk. **av-** :—with native adjectives, as, *unclean, uncouth, uneven, unfair, unrighteous, unwise*; and some now discontinued, as, *unlittle, unsoft, unslow*; and one, of these *ungood* **UNGÔD** has not disappeared without a successor *ungodly*. Also with Romanesque adjectives, as, *unable, uncertain, ungracious, unhesitating, unjust, unprofitable, unreasonable, unscrupulous, unstable*. We do not now (as once we did) combine it freely with substantives, but there are a few examples :—*unbelief, unconcern, unreason, unrest, unthrif, untruth*. Scott has *unfriends*, *Waverley*, vol. i. c. 15. Such words as *ungodliness, unhappiness, unrighteousness*, do not

belong here; being not substantives compounded with *un-*, but Abstracts of adjectives so compounded. The combination with participles is questionable whether it belongs here or to the next *un-*;—but this seems the fitter place, and the combination is very numerous:

Unrespited, unpitied, unreprieved.

J. Milton, *P. L.* (1667) ii. 185.

Unprovided with original learning, unformed in the habits of thinking, unskilled in the arts of composition, I resolved—to write a book.—E. Gibbon, *Memoirs of my Life*, &c., p. 33.

Without a grave, unknelled, unconfined, and unknown.

Lord Byron, *Childe Harold*, iv. 179.

**un-** (2) **UN-** **ON-** **AN-** **AND-**, Germ. *ent-*, MG. *and-*, Gk. *ἀντι-*; a verbal prefix reversing the action:—*unbind*, *undo*, *unfold*, *unlock*.

**under-** 525:—*undergo*, *underhand*, *understand*, *undertake*.

**up-**:—*upland*, *uplong*, *upon*, *upright*, *upset*, *upshot*, *upward*.

**wan-** **WAN-** pejorative, allied to *wane*. It is seen in the old word *wanhope* despair, and in wanton *wantowen* P.P. where *-towen* is the participle of *TEON* educate; and so *wanton* is 'untrained,' like German *ungezogen*.

**well-**:—*well-beloved*, *welcome*, *well-favoured*, *well-wisher*.

**with-** 525:—*withdraw*, *withhold*, *withsay*, *withstand*.

**fellow-** Icel. *félagi*, partner, *felatve* Ch. This Denish word stands sometimes as suffix, *work-fellow*, *play-fellow*; oftener as prefix: *fellow-heir*, *fellow-prisoner*, *fellow-worker*. In the Revised N. T. 1881, *fellow-elder*, 1 Pet. v. 1.

### French Prefixes.

606 b. a- Fr. a- (1) from Latin *ad-* as in *achieve* F. *achever* from *à chief*, Lat. *ad caput venire* come to a head with, finish: or (2) from Latin *ab-* as in *assoil* OF. *asoldre*, F. *assoudre*, Latin *absolvere*, e.g. 'God assoilzie her' Scott, *Antiquary* c. 26: or (3) from Latin *ex-* e- as in *amend* OF.

amender, L. *emendare*; *affray* OF. *esfreer*, LL. *exfridare*, outrage peace, of which *afraid* was a participle: or (4) from Lat. *ah* in *alas* OF. *alas*, from Lat. *ah*! and *lassus* weary.

counter- F. *contre*, L. *contra* against:—*counteract*, *counterfeit*, *countermand*, *counter-reformation*, *counter-revolution*.

en- and (before *b*, *p*) *em*:-<sup>\*</sup>*enact*, *embalm*, *encamp*, *endeavour*, *enfranchise*, *engender*, *enhance*, *enjoy*, *enlighten*, *enlist*, *employ*, *enquire*, *enrich*, *ensample*, *ensue*, *enthrall*, *entice*, *entire*.

This *en* is the French form of the Latin *in*; and when Latin became the standard of fashion many a word of this group was refashioned, thus—*imbalm*, *indite* (Ps. xlv. 1) *employ* 422, *inquire*, *intire* (Cotgrave v. *entier*) 410. But these have for the most part returned to the French standard, because their history has come to be recognised; still however we see *indite*, *inquire*, preferred to *endite*, *enquire*, while *insure* has quite established itself over *ensure* (at least in the matter of insurance), as also has *inveigle* over *enveagle*, 184.

for- fore-, French *for-*, Latin *foris* outside:—*foreclose*, *forfeit*.

mal- bad:—*maladroit*, *malapert*, *malcontent*.

mis- anciently *mes-* mod. Fr. *mé-* from Latin *minus*:—*misadventure*, *mischance*, *mischief* OF. *meschief* with its opposite *bonchief*, Spanish *menoscabo* loss, *miscount*, *miscreant*, and the imperfectly naturalized *mésalliance*. The numbers of the prefix *mé-* in French have been swollen by the influx of the German *miss-*, so that the source of the French prefix is often indistinguishable, as it is also in many English words like *misgovernment*, *mismanagement*, *misnomer*, *misuse*.

non-:—*nonage*, *nondescript*, *nonentity*, *non-intervention*, *non-juror*, *nonplus*, *nonsense*, *nonregulation*<sup>1</sup>, *nonsuit*.

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<sup>1</sup> Col. Yule's *Anglo-Indian Words*, v. Non-Regulation.



**para-** from Fr. *parer* and prep. *à* = 'prepare against, parry'; prefix to a small group:—*parachute*, *parapet*, *parasol*.

**pur-** French *pour*:—*purchase*, *purlicue*, *purloin*, *purport*, *pursue*, *pursuivant*, *purtenance*, *purvey*.

**sur-** F. *sur*, Lat. *super*:—*surcharge*, *surcoat*, *surface*, *surfeit*, *surmise*, *surmount*, *surname*, *surpass*, *surplus*, *surprise*, *surrender*, *survey*, *survive*. These were taken over into English as words already compounded, but since the seventeenth century some English examples have been produced:—*sur-addition* Sh., *sur-reined* (= over-ridden) Sh.; *surround* M. Rather disguised is *surcease*, from *sursis*, participle of OF. *surseoir*, L. *supersedere*, omit.

**606 c.** The Latin composites of this class have largely displaced the Saxon ones, and absorbed those of French deriv. An F. attached to a word indicates its French complexion. In some instances the particles have been so thoroughly domesticated, that they have formed new home-made combinations.

**ab-, abs-, a-,** (from):—*avert*, *abrogate*, *abs-tain*.

**ad- a-** (to):—*adapt*, *adherent*, *admit*, *advert*, *astrigent*.

**ante- and anti-** (before):—*antecedent*, *antechapel*, *antediluvian*, *ante-room*, *anticipate*.

**arch-** in *archangel* perhaps from Latin *archangelus*, deserves mention distinct from Saxon *arch-* because of its pronunciation 'ark-' which (as Dr. Murray observes) remained hard in all the Romance languages on account of the following *a*. In German it has become 'Erzengel.

**circum-** (around):—*circumference*, *circumlocution*, *circumnavigate*, *circumspect*, *circumstance* (F).

**con- and co-** (with):—*consonant*, *coeval*, *co-heir*, *company* (F.), *contemporary*.

**contra- and contro-** (against):—*contradict*, *controversy*.

**de-** (from):—*deject*, *deodorize*, *descend*, *despair* (F.)

**dis-** has the notion of undoing, scattering hither and thither; of refusal or detraction:—*disadvantage* (F.), *discount* (F.), *discourtesy*, *discredit*, *disdain* (F.), *disgrace*, *dissert*, *disturb*. This prefix has sometimes displaced the Saxon *mis-*, as in *dislike* for *mislike*. Spenser reduces this **dis-** to **s-** by an Italian imitation, and hence such forms as *sdeigned* *F. Q. iii. i. 40, 55, spight. 152.*

**ex-** **e-** (from, out of):—*eject*, *elude*, *expect*. Prefixed to titles it designates persons who have formerly held office, *Ex-Chancellor*, *Ex-Mayor*.

**in-** or (before *b, p*) **im-** (in):—*inject*, *inoculate*, *insert*, *inspect*, *intrude*; *imbue*, *impoverish*, *improve*.

**inter-** (between):—*international*, *interview* (F.).

**non-**:—*nonchalant*, *nonpareil*, and OF. *nonper*, *nomper* peerless, odd; whence by dropping *n* comes our *umpire*.

**ob-** or **op-** (against, facing you):—*object*, *obloquy*, *oppose*, *obstacle*, *obverse*.

**per-** (through):—*perceive* (F), *perquisite*, *permanent*.

**post-** (after):—*postpone*, *postscript*.

**præ-**, only in its French form **pre-** (before, beforehand, forward):—*precede*, *predestinate*, *prefer*, *prejudice*, *premature*.

**pro-** (forward, for):—*promontory*, *pronounce*, *proportion*, *protest*.

**re-** and **red-** begins in the idea of reverse or reciprocal action, but it has acquired a signification so vague that explanation is hopeless, and the shades of its meaning are now so familiar to us that it speaks for itself. And indeed it has so completely established itself in English, as to have extinguished almost every other means of expressing the same notion. It is a fine example of the subtilty of these highly symbolised elements and of the hold which they may get on the aggregate mind:—*rebel*, *rebut* (F.), *receive* (F.), *reedify*, *refer*, *regard* (F.), *red-integrate*, *reject*,

*rejoinder* (F.), *relate*, *remark* (F.), *renown* (F.), *repent* (F.), *request* (F.), *resemble* (F.), *return* (F.), *reunion* (F.), *revisit*, *revenge* (F.), *review* (F.), *revolve*, *redundant*, *reward* (F.). Home-made *react*, *reagent*, *recall*, *re-elect*, *re-invest*.

**sub-** (under):—*subaqueous*, *subdivide*, *subject*, *subordinate*. Home-made *subcommittee*, *subway*.

**super-** and **supra-** (above):—*superadd*, *supercargo*, *superfine*, *superhuman*, *supramundane*.

**trans-** (across):—*trans-atlantic*, *transform*, *transmit*, *transpose*.

**ultra-** (beyond):—*ultramontane*, *ultra-radical*.

**606 d.** The Greek examples are largely concerned with literary and scientific terminology, and are for the most part common to the European languages.

**a- an- av- à-** negative prefix, equivalent to *un-*, or Latin *in-*:—*acephalous* headless, *amorphous* formless, *an-archy* in-subordination.

**amphi-** ἀμφι- (both, in both respects, about):—*amphibious*, *amphimacer* a foot in prosody with a long both sides of a short, like *māgnify*, *amphitheatre* double theatre.

**anti-** ἀντι- (opposite):—*anticlinal* (Geology), *antidote*, *antipathy*, *antipodes*, *antithesis*, *antitype*.

The term *anti-cyclone* indicates 'the fact that both in force and direction the winds in an anticyclone are exactly the opposite of those in a cyclone.' *The Times*, 8 Jan. 1887.

**apo-** ἀπο- (from):—*apocalypse*, *apocrypha*, *apogee* (Astronomy), *apology*, *apostrophe*.

**archi- arche-** ἀρχι- ἀρχε- (first, chief):—*architect* master-builder, *architrave* main beam, *archetype* original pattern. In early times this Greek prefix coming into English through Latin and perhaps through French also, took the form *arch-* as in *archbishop*, *archdeacon*; but when these substantives put

forth ajectives in later times the Greek was followed to the letter, as *archiepiscopal*, *archidiaconul*.

**auto-** αὐτο- (self):—*autobiography*, *autocrat*, *autograph*, *automatic*, *autonomous*, *autopsy*.

**dys-** δυσ- pejorative:—*dysentery*, *dyspeptic*.

**epi-** ἐπι- (in addition to):—*epicycle* (Astronomy), *epidemic*, *epidermis* (Anatomy), *epigram*, *epilogue*, *epitaph*, *epitome*.

**eu-** εὖ- (well, pleasing):—*eulogy*, *eupeptic*, *euphemism*, *euphony*, *euphuism*. The *u* turns consonantal in *evangelist* εὐαγγελιστής goodnewsman.

**mono-** μονο- (one):—*monogram*, *monograph*, *monologue*, *monopoly*, *monosyllable*, *monotony*.

**para-** παρ- (beside, against):—*paradox*, *paraphrase*, *parasite*, *parody*<sup>1</sup>.

From παράλυσις (slackening, disabling) through Latin *paralysis* and French *paralysie*, came *parless*, *pales* Wiclif, *palsy*.

**peri-** περι- (around):—*peripatetic*, *periphery*, *periphrasis*, *perigee* (Astronomy), *perihelion* (Astronomy), *pericarp* (Botany). Not *periwig*, *periwinkle*.

**poly-** πολυ- (many):—*polygamy*, *polyglot*, *polygon*, *polysyllabic*, *polytechnic*, *polytheism*.

**pro-** προ- (before):—*programme* (F.), *prolegomena*, *prologue*, *prophecy*.

**proto-** πρωτο- (first):—*protomartyr*, *protoplasm*, *prototype*.

**pseudo-** ψευδο- (false-, sham-, nominal-, unreal-):—*pseudo-erudition*, *pseudo-martyr*, *pseudo-philosophy*.

**syn-** συμ- συν- (with):—*synclinal* (Geology), *sympathy*, *syntax*, and by assimilation of *n* to *l*, *sylogism*.

<sup>1</sup> Not *parachute*, *parapet*, *parasol*: in these the *para-* is French, as in *parapluie* umbrella; being condensed from *parer à* to ward off, 'parry', from Latin *parare* prepare.

## 2. COMPOUNDS OF THE SECOND ORDER.

607. The Compounds may be said to hold up as it were a mirror to the history of a language, and to preserve a reminiscence of each successive structure;—and it is as a consequence of this that we are once more invited, and now for the last time, to consider some Flexional forms as holding a middle place between the Flat and the Phrasal. This is the natural arrangement; for we may speak generally and say:—*Flexion occupies the middle zone of the whole sphere of human language as it is historically known to us.*

Here we make two groups. The first, of compounds retaining traces of flexion in the first member, as *bedesman, bondsman, craftsman, daysman, draftsman, guardsman, headsman, helmsman, herdsman, huntsman, kinsman, kinsfolk, landsman, marksman, pointsman, salesman, seedsman, spokesman, sportsman, steersman* (M.), *swordsman, tradesman, tradespeople, wealsmen* Sh. In Saxon this was syntactic, as 'se scyres man Leofric,' the shires man Leofric, *Cod. Dipl.* 929: and even in Chaucer 'no craftys men' *Canterbury Tales* 1899.

*money's-worth.*

To an offer of money, such an one replies—'Oh! I don't like that sort of thing'; but nevertheless he does not object to money's-worth.—Herbert Spencer, *The Morals of Trade*.

The second group consists of those in which the connection of the parts of the compound is indicated by flexion of the final member. Many compounds have terminal flexion without belonging to this group, as *far-seeing*. It is when the inflection is applied in such a manner as to belong only to the combination and not to either part by itself, that we have a compound which is distinctly flexional. In the above example, *seeing* is equally an inflected word whether

it be in or out of the compound, and the *-ing* has no more special relation to the compound, than the *-ful* has in the compound *all-powerful*. But if we take *long-legged*, this is a flexional compound. It is not a combination of *long* and *legged*, but rather of *long* and *leg* or *legs*, which are clamped together into one formation by the participial inflection.

Such are the following, of which the less common are marked with the initials of Milton or Tennyson:—*arrow-wounded* (T.), *broad-shouldered*, *cross-barred* (M.), *deep-throated* (M.), *eagle-eyed* (M.), *far-fetched*, *golden-shafted* (T.), *high-toned*, *icy-pearled* (M.), *large-moulded* (T.), *meek-eyed* (M.), *neat-handed* (M.), *open-hearted*, *pure-eyed* (M.), *royal-towered* (M.), *self-involved* (T.), *thick-leaved* (T.), *vermeil-tinctured* (M.), *white-handed* (M.), *yellow-ringleted* (T.).

I was bred a blacksmith, and knew my art as well as e'er a black-thumb'd, leathern-apron'd, swart-faced knave of that noble mystery.—Walter Scott, *Kenilworth*, xi.

608. This sort of Compound is seen in its highest perfection in the Greek language, and the authors who have used this form of speech with the greatest effect and in the most opposite ways are Æschylus and Aristophanes. What was a trumpet to the former was employed as a bauble by the latter. Our modern poets are great performers upon this instrument. Keats handled it very effectively:—*yellow-girted* bees, *subtle-cadenced* 219;

*lidless-eyed*.

Whereat, methought, the lidless-eyed train  
Of planets all were in the blue again.

Browning has *elf-neededled*, *fairy-cupped*, *honey-coloured*,

*billowy-bosomed*.

Hush! if you saw some western cloud  
All billowy-bosomed, overbowed  
By many benedictions.

*fawn-skin-dappled.*

That fawn-skin-dappled hair of hers.

609. In such instances the inflection reacts on the whole compound with a consolidating force. Several words may thus be strung together. When the last member of a linked composite has an inflection, it seems to shoot back pervadingly through the others, locking the whole together with a bolt of coherence. We do not use this power so freely as the Germans do. For 'O thou of little faith' Luther has O du Kleingläubiger. Richard Rothe said of his student life at Heidelberg, that it was ein poetisch-religiös-wissenschaftliches Idyll.

In the following quotation, though it is not so printed, yet the word *old* is a member of the compound (598) and a partner in the services of the termination :

*old friend-ish-ness.*

The author having settled within himself the most direct mode of securing the ear of his readers, throws himself upon their favour with an air of trustfulness and old friend-ish-ness, which cannot fail to secure him welcome and audience.—*Quarterly Review*, vol. cxxviii. p. 545.

Here also seem to belong instances like *epoch-making*, in which the last member is a present participle, governing the first part of the compound :

As a tool-and-weapon-using being, man stands alone.—E. T. Stevens, *Flint Chips*, Preface.

*home-enfolding.*

The lonely wand'rer under other skies  
Thinks on the happy fields he may not see,  
The home-enfolding landscape seems to rise  
With sunlight on the lea.

Horace Smith, *Alma Mater*, 1860.

610. The Compounds of the First and Second Orders are for the most part the offspring of an early and undeveloped

Syntax. They are the natural instruments for saying a great deal in brief compass, and with all the entailed consequences of inexplicitness. Among these consequences may be reckoned advantages as well as disadvantages. It is sometimes a disadvantage that the meaning is clouded, but then this turns to advantage in certain aspects, as when illusion is sought by the poet.

As an example of the uncertainty attending on compounds we may cite the famous Greek compound in *Luke* vi. 1, which literally rendered in English is 'second-first.' Our version gives it 'second sabbath after the first'; another explanation is 'second of the principal sabbaths,' and a third 'first sabbath after the second day of the Passover.' So this compound 'second-first' has provoked three distinct interpretations:—second after first, second among first, first after second. This will serve to indicate the liability of compounds to vagueness.

The logical faculty loves an explicit syntax, but the imagination has an affection for compounds, and especially for those of the First and Second order. That logical language, the French, is stronger in syntax than in compounds, as it is also more excellent in prose than in poetry.

### 3. COMPOUNDS OF THE THIRD ORDER.

611. Here belong all those compounds which are formed by an accentual union of phrases wherein the syntactical connection is entirely or mainly symbolic. There was a mediæval English expression for vain regret, which was made up of the words 'had I wist,' that is to say, 'Oh, if I had only known what the consequence would be.' It was variously written, and the variations depend on the degree of accentual intensification :



, *hadde-y-wiste.*

And kepe þe well from hadde-y-wiste.

*Babees Book* (E. E. T. S.), p. 15.

*hady-wyst.*

When dede is down hit ys to lat ;  
be ware of hady-wyst.

The chief symbol which threads together the Compounds of this Order is the preposition 'of,' as *coat-of-arms*, *will-o'-the-wisp*, *cat-o'-nine-tails*, *man-of-war*, *light-o'-love*, *ticket-of-leave*.

The distinction between compounds and constructs is a delicate one, so much so that two persons of like birth and education may be found to differ upon it. When however we see the *of* abraded to *o'*, or when we hear it in speech, as we often hear *man-o'-war*, then there is no doubt of the compound state of that expression.

**612.** This class of compounds is essentially French, and it is from our neighbours that we have caught the art of making them. Thus we say after them:—*word-of-command* mot-d'ordre, *point-of-honour* point d'honneur.

But the instances in which we make use of it are far less numerous than those in which we keep to our natural compound, that of the First Order. It is only necessary to offer a few examples by which it will appear how very far we are from overtaking the French in the use of their compound:—*master-piece* chef-d'œuvre, *country-house* maison-de-campagne, *rail-road* chemin-de-fer, *night-cap* bonnet-de-nuit, *poppy-head* tête-de-pavot, *plush-breeches* culottes-de-peluche, *Post-Office* Bureau-de-Poste.

And if we accept some only of their compounds with *de*, we imitate none of those which they so readily make with other prepositions:—*arc-en-ciel* *rain-bow*, *verre à vin* *wine-*

*glass*, manche à balai *broom-stick*. For *coup-de-Bourse* we have seen *Exchange-stroke*.

The Americans outstrip us in converting these French compounds of the Third Order into English compounds of the First Order. Thus we say *point-of-view*, after the French *point de vue*; but in American literature we meet with

*view-point*.

The inmates of the Eureka House, from a social view-point, were not attractive.—Bret Harte, *A Lonely Ride*.

613. The transition from the construct to the compound state is a slight and delicate thing, but it takes time to accomplish. The symbolic syntax has produced few as yet; the flexional syntax has produced far more, for the compounds of the second order have been greatly fostered by the study of Greek. But the great shoal of English compounds is derived from the eldest form of syntax, and they have their roots in a time immeasurably old. They claim kindred with Red-Indian compounds like Tso-mec-cos-tee and Tso-mec-cos-te-won-dee and Pah-puk-keéna and Pah-Puk-Keéwis and other such, of which the ready and popular repertory is the *Song of Hiawatha*.

### *A General Conclusion.*

A word may here be said by way of general conclusion to all the foregoing chapters; for the one that now remains is in some respects a thing apart. If we turn and cast a glance behind us over the ground we have travelled, what does the general review suggest towards the formation of a comprehensive judgment upon the character of the English Language? We behold a stupendous aggregation of variety—a vast intermixture of diverse formations, powers, and processes; and when all this is compared with our models the

ancient classics, we know that the general verdict is unfavourable to English, and that it is commonly expressed in some such form as the following quotation:—‘Irregularity is the characteristic of the English language, as order and rule are, upon the whole, the characteristic of the Latin.’ This amounts to a charge of confusion, for Irregularity as against Order and Rule can mean nothing less. But if the reader has taken the trouble to follow the analysis step by step, especially if he has attended to the examples of Cumulation and Variation, I hope he will be prepared to form a very different conclusion;—the conclusion, namely, that our language, though beyond precedent diversified and multitudinous, is not in a state of confusion, but on the contrary that it is progressively developing the most highly organised constitution that is to be found among the languages of the world. 1.

## CHAPTER XIV.

### OF PROSODY, OR THE MUSICAL ELEMENT IN SPEECH.

There is in souls a sympathy with sounds;  
And as the mind is pitched, the ear is pleased—

William Cowper, *The Task*, vi. 1.

614. THE first of these chapters was on the Alphabet, out of which, by a multiplicity of combinations, a conventional garb has been devised for the visible representation of language. By the artifice of literature, speech is presented to the eye as an object of sight. Partly in consequence of the pains which we are ~~at~~ to acquire literary culture; partly also, perhaps, in consequence of the greater permanency of the visual impressions upon the mind,—certain it is, that the cultivated modern is apt to think of language rather as a written than as a spoken thing. And this, although he still makes far greater use of it by the oral than by the literary process. It is, notwithstanding, quite plain that writing is but an external and necessarily imperfect vesture, while the natural and authentic form of language is that which is made of sound, and addressed to the ear.

Human speech consists of two, essential elements, and these are Voice and Meaning. I say 'meaning,' rather than 'thought,' because it seems a more comprehensive term,

including the whole sphere of cognisance, from its innermost and least explored centre to its outermost frontiers in physical sensation.

Voice will, moreover, be found to consist of two parts, by a distinction worthy to be observed. For, in the first place, there is the voice which is the necessary vehicle of the meaning; and, in the second place, there is the voice which forms a harmonious accompaniment to the meaning. It is the former of these which is represented in literature; for the latter, literature is almost silent. Here the mechanical arts of writing and printing can do but little.

One may put her words down, and remember them, but how describe her sweet tones, sweeter than musick?—W. M. Thackeray, *Esmond*, Bk. ii. ch. xv.

Here then we must distinguish between the necessary and the noble sound, between Articulation and Modulation.

**615.** Poetry, which is the highest form of literature, makes great efforts to express, or at least to intimate to the mind, this finest part of the voicing of language. All the peculiar characteristics of poetry, such as alliteration, assonance, verse, metre, rhyme, are directed towards this end.

In prose this is more faintly and remotely indicated by such means as punctuation and italics and parentheses. Yet the distinction here drawn applies to prose as well as to poetry. It is perfectly well known, and generally recognised. It lies at the base of the demand for 'good reading.' A man may articulate every word, pronounce faultlessly, read fluently, and observe the punctuation, and yet be far from a good reader. So much of voice as is the vehicle of sense is given, but the harmony is wanting, and there is no pleasure in listening to him. It is felt that, besides the sound which conveys the sense of the words, there is a further and a different kind of sound due as an illustrative

accompaniment, and it is the rendering of this which crowns the performance of the good reader, as it is the perception of this which constitutes the appreciative listener.

Or again. Consider the sound of a passionless *Oh* as it might be uttered by a schoolboy in a compulsory reading lesson, and then consider the infinite shades of meaning of which this interjection is capable under the emotional vibrations of the voice, and we must acknowledge that the distinction between these two elements of vocal sound is of a character not unlikely to be attended with philological consequences.

Of sound as the necessary vehicle of speech, and as the passive material of those phenomena which our science is concerned to investigate, we have already treated in the first and second chapters. But of sound as bearing an accordant, concentive, illustrative part, as being an outer harmony to the strains of the inner meaning; of sound as an illustrative, a formative, and almost a creative power in the region of language, we must endeavour to render some account in this concluding chapter.

. The distinction here urged is akin to that which is mechanically effected by the musical instrument maker. A musical note on an instrument is a noble sound, from which another sort of sound, namely that which we call Noise, has been eliminated. All mechanical collision produces sound, and that natural sound is ordinarily of a complex kind, being in fact a noise with which a musical note is confusedly blended. It is the work of art to contrive mechanical means whereby these two things may be parted, so that the musical notes which give pleasure may be placed at the command of men. What the musical instrument maker does physically, we may do mentally. We may separate in our minds between the mere brute

sound necessary to speech, and that musical tone which more or less blends with it according to the temper and quality of the voice and its companion mind. The latter kind of sound is a sovereign agency in the illustration and formation and development of language, and this is the SOUND of which the present chapter treats<sup>1</sup>.

### 1. OF SOUND AS AN ILLUSTRATIVE AGENCY.

**616.** The modulatory accompaniment of speech is not unworthy of comparison with music, although it is far more restricted in the range of its elevations and depressions. If its ups and downs are altogether on a smaller scale, if its motions are more subdued and less brilliant, yet, on the other hand, it has an advantage in the wider extent of its province, and its greater faculty of diversification. Music is the exponent of emotion only; it cannot be said to have any share in the expression or illustration of thought intellectual. Now speech-tones are in force over the whole area of human cognisance and feeling; they are coincident with the whole extent of meaning. They are expressly the illustration of Meaning, and they accompany all that is said.

As music is made of two elements, time and tune, so also is the modulation of speech. Time is expressed in quantity; and tune, or rather tone (which is the rudiment of tune), is embodied in accent. Our grammatical systems now take little heed of quantity, except as a poetical regulator in classical literature. The poetry of the classics was measured by quantity; that of the moderns is measured by accent. The period at which quantity was consciously observed as

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<sup>1</sup> 'La parole est un bruit où le chant est renfermé.'—Grétry, ap. C. Patmore, *English Metrical Law* (1878), p. 29.

an element of ordinary speech must have been very remote. Perhaps we may even venture speculatively to regard quantity as the speech-note of that primitive period before the rise of flexion, when language was (as it still is in some respectable nations) monosyllabic or agglutinative. We know from a thousand experiences how conservative poetry is, and we may reasonably imagine that the quantitative measure of Greek poetry had descended with a continuous stream of song from high antiquity. With the decay of the Roman empire it ceased to be a regulative principle even in poetry, and from that time Accent, which had previously been in the background, has been foremost. We must not suppose the principle of quantity to be extinct; but it is no longer formulated; it is absorbed into that general swelling and flowing movement of language which is known under the somewhat vague name of Rhythm.

617. Leaving quantity then, we proceed to consider the illustrative value of Accent.

In the first place, accent appears as the ally and colleague of sense in the structure of words. In the first order of compounds, we have to do with words like the following: —*ash-house, bake-house, brew-house, wood-house*. In these words the accent is on the predicate. That is to say, the highest tone accompanies that member which contains the assertion and the speciality of the meaning. That which is asserted in those words is not house, but ash, bake, brew, wood. House is the subject or thing spoken of, and that which is asserted concerning it is contained in the word prefixed. And this word or syllable is signalised by having the accent upon it.

There is a difference between *good man* and *goodman*. The difference in the sense is rendered by a distinction in the sound. *Good man* is a spondee: *goodman* is a trochee.



Randle Cotgrave (1611), under the word 'Maistre,' says, towards the close of his definition—

*Also, a title of honour (such as it is) belonging to all artificers, and tradesmen; whence Maistre Pierre, Maistre Jehan, &c; which we give not so generally but qualifie the meaner sort of them (especially in country townes) with the title of Goodman (too good for many).*

In *Matthew* xx. 11, 'the goodman of the house'; the Genevan of 1560 has 'the master of the house.' It is not always that we hear this word rightly pronounced in church; and our Bibles, from 1611 down nearly to our own time, appear to have printed it in two words<sup>1</sup>.

Just in the same manner *chapman* has the accent on the first syllable: The meaning of this word is a man engaged in cheap merchandise. It is of the same family of words as *Cheapside*, which means market-side. It occurs in another form in *Chippenham*, *Chipping Norton*, *Chipping Ongar*. It is still the standard word in German for a merchant, Kaufmann. But when the French word *merchant* had occupied the foremost place in English, the native word *chapman* fell into homelier use. This may be seen in the following quotation, which exhibits also the accentuation of the word on its first or determining syllable:—

Beauty is bought by iudgement of the eye,  
Not uttred by base sale of chapmens tongues.

*Love's Labour's lost*, ii. 1. 15.

• 618. Considering the relation of thought which exists between the two parts of a compound, it is plain that there is a harmony between the sense and the sound, when the

<sup>1</sup> The fact is, the early printers did not attend to these minutiae. In the First Folio of Shakspeare, *Love's Labour's Lost*, i. 1. 289, it is printed, 'Ile lay my head to any good man's hat,' where, plainly, the meaning is 'goodman's hat,' as suggested in the Cambridge edition. And it is astonishing to find that Capell proposed to correct as follows:—'I'll lay my head to any man's good hat,' prosaically deeming that for the purpose of the wager the goodness of the hat was of more importance than that of its wearer.

specific and predicative part of the compound is distinguished in the accentuation. This distinction elevates that part in which lies the point and purpose of the compound, and withal gives unity to the word. But while the first part of a compound is thus distinguished, the second part is not toneless, as if it were a flexional termination. The generic part has a tone which is only eclipsed by the higher pitch of the specific part<sup>1</sup>. This is not always easy to observe in compounds of two monosyllabic words, like *goodman*, *chapman*, *blackbird*; but where the first part of the compound has more than one syllable, there we hear the tone-pitch of the after, or generic part, as *water-course*. Sometimes we fall in with a triple compound, with its three storeys or stages of accentuation forming a cascade of gradations, as Spenser's *holy-water-sprinkle* in the following lines:—

She always smyld, and in her hand did hold  
An holy-water-sprinkle, dipt in dewe,  
With which she sprinkled favours manifold.

The habit of putting the specific or predicative part of a compound first, and the habit which leads us to throw our accents back on the former part of a long word, are apparently related habits, presenting an example of harmonious action between the intelligence and the sentiency of the mind.

619. Even when the reasons arising from the structure of a word are no longer present, there is a tendency to pursue the track which habit has created, and to throw the accent back. Many a word of French origin has had its accent thrown back according to this English principle of accentuation.

The French word *revenue* is a monument of this action. Two pronunciations of this word<sup>1</sup> are recognised, namely

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<sup>1</sup> Scherer, *Zur Geschichte der Deutschen Sprache* (1878), p. 82.

*révenue* in the French manner, and *révenue* in the English manner. The latter is now almost universal, but the former is not extinct. In the following quotation from Shakspeare we may trace both of these pronunciations, for while the word is spelt as if for the French pronunciation, the metre requires the English accentuation :

Towards our assistance, we do seize to us  
The plate, coine, reuennewes, and moueables,  
Whereof our Uncle Gaunt did stand possest.

*Richard II*, ii. 1. 161.

Many a word has had its accent moved a syllable further back within the period of the last generation. The protest of the poet Rogers has often been quoted : \* ‘ *Cóntemplate*,’ said he, ‘ is bad enough, but *bálcony* makes me sick.’ Now-a-days *cóntemplate* is the usual pronunciation, although the elder pronunciation is still used in poetry :

When I contemplate all alone. *In Memoriam*, lxxxii.

Contemplating her own unworthiness. *Enid* (1859), p. 29.

The pronunciation of *bálcony*, which seemed such an abomination to Rogers, is now the only pronunciation extant. The modern reader is absolutely taken aback when he comes upon *balcóny* in the following verse :

At Edmonton, his loving wife  
From the balcony spied  
Her tender husband, wondering much  
To see how he did ride.

**620.** We often find the Americans outrunning us in our national tendencies. There are many instances in which they have thrown the accent back one syllable further than is usual in the old country. When we speak of St. Augustine, we put the accent on the second syllable, and we have no idea of any other pronunciation. But in the following verse by Longfellow we have the name accented on the first syllable :

Saint Augustine! well hast thou said,  
 That of our vices we can frame  
 A ladder, if we will but 'read  
 Beneath our feet each ~~of~~red of shame!

In the same way they say *ally*, *invalid*, *pártisan*, not for the ancient weapon 'pertuisan,' but for the more familiar word; and I am informed by Mr. Fraser<sup>1</sup> that they also pronounce *resources* in a manner that would suggest the union of the French spelling of the word *ressources*, with the English trisyllabic pronunciation. Most people in New England say *vágary*, instead of *vagáry*<sup>2</sup>.

621. Hitherto we have been chiefly concerned with that interpretative power of sound which we call Accent. We must now distinguish between accent and emphasis.

Accent is that elevation of the voice which distinguishes one part of a word from another part of the same word.

Emphasis is a similar distinction made between one word and other words in the same sentence.

The natural tone of symbolic words is low, 'I came, I saw, I conquered.' No one would emphasize the pronouns here. The same may be observed of the pronouns in the following quotation:—'I went by, and lo, he was gone; I sought him, but his place could no where be found.'—*Psalm xxxvii. 37.*

But words of this rank may receive a rhetorical emphasis. The reply of Sir Robert Peel to Cobbett makes a good illustration:—'Why does the hon Member attack *me*? I have done nothing to merit his assaults. I never lent him a thousand pounds.' Here the pronouns are emphasized, because there was a latent allusion to Mr. Burdett, who *had* lent Cobbett a thousand pounds, and had been rewarded

<sup>1</sup> Not yet Bishop of Manchester when these pages were written.

<sup>2</sup> *North American Review*, October, 1871.

with scurrility. And this allusion supplied a tacit antithesis. Almost any word may be so placed as to be the bearer of emphasis. In proof of this an hexameter was once produced with *à* and *the* emphasized :

*A* man might have come in, but *the* man certainly never.

This rhetorical emphasis can be contrived for most words. You can emphasize any word to which you can oppose a true antithesis. To the word *one* you can oppose in some instances the word *two*, or any other number. Thus *one* may be emphasized:—‘I asked for *one*, you gave me *two*.’ In other cases the word *none* would be a natural antithesis to *one*.

**622.** And even the Indefinite Pronoun *one*, which is usually toneless (478), if used with antithesis, carries emphasis and tone, as, ‘One thinks this, and another thinks that.’

A toneless prefix may by antithesis take accent, and if the compound of such a prefix happens to be constantly used with antithetic reference or association it may become an exception to its kind and develop into a full and lengthened syllable. The prefix *re-* is habitually proclitic (606 c), as in *refer*, *refit*, *reform*, *refresh*; but in *reflux* we see a bold exception to the rule, and this is accounted for by its constantly standing opposed to *flux*.

**623.** Emphasis, then, is a distinct thing from accent. The latter is an elevation of a syllable above the rest of the word; the former is the elevation of a word over the rest of a phrase. But it should be noticed that, while there is this difference of relation between emphasis and accent, there is always in words of more than one syllable an identity of incidence. The emphasis rests on the selfsame point as does the accent. We say indeed that the emphasis is on such and such a word, because by it one word is

distinguished above other words around it. But the precise place of the emphasis is there where the accent is, in all words that have an accent; that is to say, in all words that have more than one syllable. In the case of a polysyllable, which has more than one accented syllable, the emphasis falls on the syllable that has the higher tone. *An accented word is emphasized by the intensification of its chief accent.*

In *Acts* xvii. 28, 'for we are also his offspring,' there is no doubt that the emphatic word is 'offspring.' The Greek tells us so explicitly by prefixing to this word a particle, which in our version is ill rendered by 'also.' A reader who enters into the spirit of the reasoning in this place will very markedly distinguish the word 'offspring.' And he will do so by sharpening the acuteness of that accent which already raises the first syllable above the second.

There is a well-known line in the opening of the *Satires* of Juvenal, which the greatest of translators has thus rendered, and thus emphasized by capitals:

Hear, ALWAYS hear; nor ONCE the debt repay?

In the disyllable here emphasized the emphasis rests on that syllable which had the accent while the word was in its private capacity. In fact, emphasis is a sort of public accent, which is incident to a word in regard of its external and syntactical relations.

**624.** Where a polysyllable, like *elementary*, has two accents, the emphasis heightens the tone of that which is already the higher. In a sentence like this, 'I was not speaking of grammar schools, but of elementary schools,' the rhetorical emphasis falling on *elementary* will heighten the tone of the third syllable.

There is a tendency to a change of quantity, a lengthening of the syllable so affected by accent and emphasis together.

In asseveration, we may hear such a syllable very sensibly lengthened, as thus: 'I *bēg*, leave once more to repeat, that I was speaking only of *elē-mae-n-tary* schools.' The syllable is isolated and elongated very markedly, when emphasis is exaggerated into stress.

625. In living languages accent and emphasis are unwritten. The French accents have but secondarily to do with the accentuation of the language, and belong primarily to its etymology and orthography. In Greek, as transmitted to us, the accents are written, but they were an invention of the grammarians of Alexandria. In the Hebrew Bible, not only are the accents written, but likewise the emphasis; these signs are, however, no part of the original text, but a scholastic notation of later times.

Written accents are very useful as historical guides to a pronunciation that might be lost without them. But for the exercise of a living language they are undesirable. All writing tends to become traditional, and characters once established are apt to survive their signification. Had our language been accentuated in the early printed books, we should have had in them a treasure of information indeed, but it would have been misleading in modern times, and probably it would have cramped the natural development of the language. For example, we now say *whátso* and *whóso*, but in early times it was *whatsó* and *whosó*. This change is in natural and harmonious keeping with the changes that have taken place in the relative values and functions of the words entering into these compounds. At the date of the combination, *who* and *what* were Indefinite pronouns, and as such were toneless and enclitic; while *so* took the lead in thought and carried the accent. Meanwhile *who* and *what* have risen in importance, and *so* has declined. Here, therefore, we see the accent in its office

as an interpreter and illustrator. A survival of the emphasis on *so* occurs in *The Faery Queene*, iii. 2. 7 :

By sea, by land, where so they may be mett.

626. But, while we make no attempt to write accent, we may be said to attempt some partial and indirect tokens of emphasis by means of our system of punctuation. It is, however, in our old Saxon literature that we find emphasis in the most remarkable manner signalised. The alliteration of the Saxon poetry not only gratified the ear with a resonance like that of modern rhyme, but it also had the rhetorical advantage of touching the emphatic words; falling as it did on the natural summits of the construction, and tinging them with the brilliance of a musical reverberation.

Alliteration was not strictly confined to the initial letter of the word; where the first syllable was toneless, the alliteration played on the initial letter of the second syllable: and this rule is both ancient and natural. We see an example of it in the following line of Wordsworth:

Avaunt this vile abuse of pictured page!

The most convenient illustration we can offer of the Saxon alliteration will perhaps be obtained by selecting from the Song of the Fight of Maldon some of the staves which have retained their alliteration in Mr. Freeman's version, in his *Old English History for Children* :

wigan wigheardne,  
se wæs hâten Wulfstân.

hâle to hâme,  
oððe on here cringan.

môd sceal þe mâre,  
þe ðre mægen lytlað.

A warman hard in war;  
he hight Wulfstan.

Hale to home,  
or in the host cringe.

Mood shall the more be,  
as our main lessens.

627. Had we continued to be isolated from the Romanesque influence, like the people of Iceland, we might have developed this form of poetry into something of the lux-



uriance and technical precision which it has attained in Icelandic literature, as described in the preface to Mr. Magnusson's *Lilja*, 1870. 1

Since we have adopted the French principles of poetry, alliteration has retired into the background. As late as the fourteenth century we find it pretty equally matched as a rival with the iambic couplet in rhyme; but within that century the victory of the latter was assured. By Shakspeare's time alliteration was spoken of contemptuously, as if it had reached the stage of senility. The pedantic Holofernes says he will 'affect the letter,' that is to say compose verses with alliteration:

*Hol.* I will something affect the letter, for it argues facilitie.

*Loves Labour's lost*, iv. 2.

**628.** But however much it had come to be despised, it has notwithstanding managed to retain a certain position in our poetry. 'Alliteration's artful aid' is still found to be a real auxiliary to the poet, which, sparingly and unobtrusively used, has often an artistic effect, while its agency is almost unnoticed. Shakspeare himself provides us with some very pretty samples of alliteration:

If what in rest you haue, in right you hold.

*King John*, iv. 2. 55.

Fear'd by their breed, and famous for their birth.

*King Richard II*, ii. 1. 52.

One of the boldest poets in its use is Spenser, as—

Much daunted with that dint her sense was daz'd.

Add faith unto your force, and be not faint.

Sober he seemde, and very sagely sad.

*The Faery Queene*, i. 1. 18, 19, 29.

Alliteration is found in every poet:

Yet held it more humane, more heavenly, first

By winning words to conquer willing hearts.

John Milton, *Paradise Regained*, i. 221.

The French came foremost, battailous and bold.  
 + Fairfax, *Tasso*, i. 37.

Talk with such toss and saunter with such swing.  
 Crabbe, *Parish Register*, Part II.

The ploughman homeward, plods his weary way.  
 Gray, *Elegy*.

Weel waled were his wordies I ween.  
 Joanna Baillie, *Woo'd and Married and a'*.

Now, tho' my lamp was lighted late, there's One will let me in ;—  
 Alfred Tennyson, *The May Queen*.

A very good example, and one which, from the coincidence of the emphasis with the alliteration, recalls the ancient models, is this from Cowper's *Garden* :

He settles next upon the sloping mount,  
 Whose sharp declivity shoots off secure  
 From the dash'd pane the deluge as it falls.

The *Christian Year* affords some very graceful examples :

Ye whose hearts are beating high  
 With the pulse of Poesy.

That thine angels' harps may ne'er  
 Fail to find fit echoing here, *Palm Sunday*.

The ancient practice of alliteration has had some permanent effects on the stock phraseology of the language. It is doubtless the old poetic sound that has formed and guaranteed against the ravages of time such conventional couplings as these :

But and ben.  
 Cark and care.  
 Chick nor child.  
 Fear nor favour.  
 Have and hold.  
 House and home.  
 Kith and kin.

Rhyme and reason.

Safe and sound.

Sick nor sorry.

Stock and stone. Hendyng 14.

True as touch. *Faery Queene*, i. 3. 2.

Watch and ward. 490. *Faery Queene*, ii. 9. 25.

Weal and woe.

Weald and wold. Longfellow, *Olaf* xv.

Wise and wary. Chaucer, *Prologue*, l. 312.

Wit and wisdom. Orm. 15986.

Wind and weather.

The old word *sooth* survives in the compounds *forsooth* and *soothsayer*, but not in its simple form, except in the alliterative phrase *sooth to say*. In Saxon times the legal phraseology was sometimes yoked together by alliteration, as in those famous formulæ which outlived their significance, *sac and soc, toll and team*.

More recently we see it in heraldic mottoes, as at Winchester in *Manners makyth man*; and at Mells in *Time trieth troth*.

A little attention might discover more instances, shewing how dear to humanity is the very jingle of his speech, and how he loves, even in his riper age, to keep up a sort of phantom of that harmony which in his infancy blended sound and sense in one indistinguishable chime. 660 a.

629. The various kinds of by-play in poetry, such as alliteration, rhyme, and assonance, seem all to harmonise with the accentuation. While alliteration belongs naturally to a language which tends to throw its accent as far back as possible towards the beginning of the word, rhyme and assonance suit those which lean rather towards a terminal accentuation. Hence alliteration is the domestic artifice of the German poetry, as rhyme and assonance are of the

Romanesque. Rhyme has indeed won its way, not only in England, but in nearly all the other seats of Gothic dialects; still it is in the Romance literatures that we must observe it, if we would see it in the full swing which it enjoys only in its native element.

**630.** Let us conclude this section with an observation of a rhetorical kind in regard to the illustrative energies of sound.

A rich and various modulation is the correlative of a richly variable collocation in matter of syntax. One illustration of this may be gathered from the fact that all languages use greater freedom of collocation in poetry than in prose; that is to say, in the more highly modulated literature the freedom of displacement is greater. Anything like the following would be simply impossible in English prose:

Who meanes no guile be guiled soonest shall.

*The Faery Queene*, iii. i. 54.

Another manifest illustration is this fact that the most musical languages use the extremest liberty of collocation. How strangely variable was the collocation of the classical languages is pretty well known to all of us, whose education consisted largely in 'construing Greek and Latin,' that is to say, in bringing together from the most distant parts of the sentence the words that belonged to one another functionally. If we have in English less of such violent and apparently arbitrary displacements, it should be remembered that we also have less of musical animation to render justice withal to the signification of such displacements. And further, if the modern languages generally have less variation of arrangement than the ancient classics had, it is supposed that even the most musical of the modern languages are less musical than were the Greek and Latin. But in this sovereign quality of music a language is not doomed to

be stationary. There is a progress in this no less than in syntax. And as an argument that musical progress has been made in English, we have only to reflect how modern is the public sense of modulation, and the general demand that is made for 'good reading.' All things are double over against one another; and the demand for well-modulated reading is one indication that the power and range of modulation is progressing. And with this modulatory progress there is certainly a collocatory progress afoot. The proofs are not perhaps very conspicuous, but they are visible to those who look for them, demonstrating that a greater elasticity and freedom of displacement (so to speak) are being acquired by the English language.

631. The following quotation affords an example of the point and force that may be gained by displacement :

*by us.*

The sphere of our belief is much more extensive than the sphere of our knowledge; and therefore, when I deny that the infinite can by us be known, I am far from denying that by us it is, must, and ought to be, believed.—Sir William Hamilton.

In public speaking such a displacement would seem stilted, and it would have a bad effect unless it were borne out by an extraordinarily appropriate modulation.

The illustrative utterance of the English language is worthy of attention in the interest of national culture; for if all who have something profitable to say were skilful modulators of their mother tongue, they would find more docility in the ranks of the popular audience, and better speed that moral improvement which lightens the cares and the expense of government. 'The famous Bishop of Cloyne seems to have been fully convinced of this, when among his other queries, he put the following one: Q. Whether half the learning of these kingdoms be not lost, for want

of having a proper delivery taught in our schools and colleges?'<sup>1</sup>

This query of Bishop Berkeley's seems to imply that the modulation which makes the beauty of Language ought always to accompany cultivated speech;—that such accompaniment renders it more agreeable and more persuasive, more effective also for the conveyance of meaning and the diffusion of knowledge;—that a melodious command of the mother tongue is the natural and proper finish of a high education, and that something is wanting to the humanizing instrumentality of Speech unless it have the support and illustrative cooperation of Noble Sound.

## 2. OF SOUND AS A FORMATIVE AGENCY.

632. We now proceed to consider sound as a power which affects the forms of words. The attention must be directed to the accentuation and its consequences.

1. The simplest instance is where the accent has a conservative effect upon the accented syllable, while the unaccented syllable gradually shrinks or decays. Thus, in the word *goodwife* the accented syllable was preserved in its entirety, while the second syllable shrank up into such littleness as we are familiar with in the form of *goody*. This is a plain example of a transformation conditioned by the incidence of sound. Similarly *daisy* DÆGES ÉAGE *dageseghe*, Mowat, *Alphita*, p. 190. •

In American literature the word *grandsire* has assumed the form of *grandsir* from the same cause<sup>2</sup>. The accented syllable remains complete, while the unaccented dwindles.

<sup>1</sup> Thomas Sheridan, *Lectures on the Art of Reading*, 1787; p. 117.

<sup>2</sup> Mr. Charles E. Stratton, of Boston, U.S., writes: 'The form *grandsir* is of common use only in the country districts and among the

Viewing their townsman in this aspect, the people revoked the courteous doctorate with which they had hitherto decorated him, and now knew him most familiarly as Grandsir Dolliver. . . . All the younger portion of the inhabitants unconsciously ascribed a sort of aged immortality to Grandsir Dolliver's infirm and reverend presence.—Nathaniel Hawthorne.

The way in which the accent has wrought in determining the transformation of words from Latin into French, has been briefly and effectively shewn by M. Auguste Brachet, in his 'Historical Grammar of the French Tongue.' The unaccented parts have often lost their distinct syllabification, while the syllable accented in Latin has almost become the whole word in French. Thus—

LATIN.	FRENCH.
ángelus	ange
cómputum	compte
débitum	dette
pórticus	porche

Mr. Kitchin's Translation, p. 33 seqq.

A good example is afforded by the modern Greek negative. The negative in modern Greek is δέν, and this is an abbreviation from the classical οὐδέν. A person who looked at οὐδέν might be inclined to say that the essential power of that negative is stored up in the first syllable, while the second is a mere expletive or appendage. From this point of view it would be inconceivable how the first part should perish and the second remain. But if we consider that the first is the elder part, and that the second was added for the sake of emphasis, it is plain that the second part

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farming class (and only in New England, I think), and would never be used, except in quotation, by educated people.' That is to say, the literary has prevailed over the natural form in America just as it has with us in England. Already, so early as the fifteenth century, we find the form which is now discarded on both sides of the Atlantic. In that treasury of English, the *Paston Letters*, No. 225 (ed. Gairdner) it stands: 'she was married to Sir Hug' Fastolf, graunsir to this same Thomas.'

would carry the accent, as indeed the traditional notation represents it.

This effect of the accent must be particularly attended to, as presenting, perhaps, the best of all keys for explaining the transformations which take place in language. Were we to disregard the influence of the laws of sound, and imagine that the syntax only was to be taken into consideration, we should sometimes be at a loss to understand why the most sense-bearing syllables have decayed, while the less significant ones have retained their integrity. The national and characteristic Scottish word *unco* is an instance. It is composed of *un* and *couth*, the ancient participle of the verb *cunnan*, 'to know.' So that *uncouth* meant 'unknown,' 'unheard-of,' and consequently 'strange.' In England the word has retained its original form, because the accent is on the second syllable; but in Scotland, the accent having been rhetorically placed on the first, and the word having been mostly used in such a position as to intensify the accent by emphasis, the second syllable has coiled up into its present condition.

2. So far we have been considering the formative effect of accent in the simplest class of instances,—those namely where the accented syllable retains its integrity, while the unaccented seems to wither, as it were, by neglect. We now proceed to a somewhat more complicated phenomenon. The accent does not always prove so conservative in its operation. It is like wind to fire; a moderate current of air will keep the fire steadily burning, but if the air be applied in excess, it will subdue the flame which it nourished before. So with the accent; if it be highly intensified it will not conserve, but rather work an alteration in the syllable to which it is applied.

A ready instance of the effect of an accent in altering the



form of a syllable may be seen in the word *gospel*. The word is composed of *good* and *spel*; but the first syllable has been reduced to its present proportion by 'correction,' if we may revive the very happy Latin term by which a shortened syllable was said to be seized or snatched.

Other familiar instances are *gossip* GOD SIB, *shepherd* sheep herd, *Whitsunday* White Sunday, and the usual pronunciation of *vineyard*. In all these we see the accented syllable has suffered alteration through its accentuation.

When we seek the cause why accent should have operated in manners so opposite, we shall probably find that the diversity of result is due to a difference of situation in the usual employment of the composite. A word, for instance, whose lot it was to be often emphasized would naturally be the more liable to correction of its accented syllable.

3. As we have seen that each of the syllables of a dissyllabic word may be in different manners affected by the accent, so we may next observe that both of these changes may sometimes be found in one and the same word.

The word *housewife* is often pronounced *huz'if*, and this pronunciation is the traditional one. The full pronunciation of all the letters in *housewife* is not produced by the natural action of the mother tongue, but by literary education. Regarding *huz'if*, then, as the natural and spontaneous utterance of *housewife*, we see that both syllables have suffered alteration. The attenuated condition of the second syllable is accounted for by the absence of the accent; while the first syllable has suffered from an opposite cause, namely, the intensification produced by the accent. And when, through the beat of metre, the accent becomes emphasis, we find the first syllable spelt with correction, even in literature:

The sampler, and to teize the huswives wooll.

John Milton, *Comus*, 751 (ed. Tonson, 1725).

The name of Shakspeare, it is well known, appears with many variations of orthography. The most curious perhaps of all its forms is that of *Shaxper*<sup>1</sup>, which exhibits both sides of the double action now described. In *Shaxper* we see that each of the two syllables is shrunken, but from opposite causes. The first syllable is compressed by the intensifying power of the accent, while the second syllable is impaired by reason of the languor of a toneless position.

**633.** These changes, which thus result from accentuation, sometimes run into curious phonetic distortions. Standish is the name of a place in Gloucestershire, but it is better known as a man's name in the poetry of Longfellow. The word is an altered form of 'Stonehouse,' or rather of STANHUS, which was its ancient shape. Here the accented syllable has drawn a *ɒ* on to it, and the languid syllable an *h*. The former is but an instance of a well-known phonetic affinity which in various languages has so often produced the combination *nd*. But that the *hus* should have lapsed into *ish* is something more particularly English, and belongs to the same class of tendencies by which that sound has often risen among us both out of Saxon and out of French materials. **74.**

A number of transformations are only to be accounted for by accentual conditions. Such are *Ashelton* for Etchilhampton (Wilts), *Benson* for Bensington, *Cheesey* for Chelsea, *Ciceter* for Cirencester, *Nursling* NUTSCILLING, *Ransom* for Ram-pisham (Dorset), *Posset* for Portishead, *Sunnocks* for Seven-oaks, *Yarnton* for Erdington (near Oxford), *Yenton* for Erd-ington; and so the ancient CLATFORDTUN is now Claverton. The scene of the following question is laid in Queen Anne's time :

<sup>1</sup> *Shakespeareana Genealogica*, by G. R. French. 1869. Still more strange is *Shaxberd*, about which Mr. H. Bradley has been writing in the 'Academy,' March, 1887.

*Candish, Chumley.*

Why should we say goold an<sup>d</sup> write gold, and call china chayny, and Cavendish Candish, and Cholmondeley Chumley?—W. M. Thackeray, *Esmond*, Bk. III. ch. iii.

634. The common formula *Good bye* has come out of 'God be with ye.' This had been caused by the presence of two elevated accentual points around which the parts have coagulated. In Shakspeare it is 'God buy you.'

With this example we may associate a certain excess of clustering words together in pronunciation which is observable in English country places. I often find it hard to understand the name of a rustic child, because the child utters Christian and surname together as one word. One little girl I well remember how she puzzled me by repeatedly telling me she was called 'Anook.' I had to make further enquiries before I learnt that this represented Ann Hook. Here the accent was on the surname, the first name being enclitic; and so I apprehend it was in the instance following:

However, Miss Max had adopted Jameskennet (she always said the name as one word), and he had been a great comfort to them all.—L. Knatchbull-Hugessen, *The Affirmative* (Macmillan's Magazine, May, 1870).

The word *hobgoblin* owes its unity to this accentual habit. It means the goblin called Rob or Hob, as the household elf was called Robin Goodfellow.

It is to smartness of accent that we must attribute the formation of well-compacted words out of composite elements. This results from the adhesion of low-toned words to those which are higher toned, to words rendered eminent and attractive by a superiority of accent. Thus, if the word *irbo* resolves itself into three ancient words severally represented by the three letters of which the word is now composed, and if these three words once stood free of each other

in this order—CO WILL I, it was because of the accentual pre-eminence of GO that the other two words first of all began to lean enclitically on it, and at length were absorbed into unity with it.

The vexed question of *al-to* (606 a) is no question of etymology or parsing, but wholly of accent. It may be stated thus:—Had not the adverb *al* been so elevated by accent as to draw and attach the prefix *to* enclitically to itself and free it from *brake*; with this result, that the phrase which in its first accentual condition was *al to-brake* gradually passed into a second accentual condition, namely, *al-to brake*?

635. As the action of sound is a matter of great consequence in the shaping of words, so also we may detect a like power working to effect transpositions in phraseology. Why do people often say 'bred and born' instead of 'born and bred,' except that they like the sound of it better? There is in most newspapers a quarter which is thus headed:—*Births, Marriages, and Deaths*. But in conversation it is hardly ever quoted in this form. The established colloquial form of the phrase is this:—*Births, Deaths and Marriages*. Now it is plain that the latter does violence to the natural order which the printed formula observes. Whence then has this inconsequence arisen? Solely, as it seems, from the fact that the less reasonable order offers the more agreeable cadence to the ear.

Enough has been said to shew that the shaping of words and phrases is not always to be accounted for upon grounds of reason, but often by reference to the formative agency of Sound.

### 3. OF SOUND AS AN INSTINCTIVE OBJECT OF ATTRACTION AND DELIGHT.

**636.** Our path leads us, more and more away from the conscious action of man in the development of speech, to mark how the sentient and instinctive tendencies of his nature claim their part in the great result. There is observable a certain drawing towards a fitness of sound; that is to say, the speaker of every stage and grade strives after such an expression as shall erect his language into a sort of music to his own ear. And this is reached when harmony is established between the meaning and the sound; that is to say, when the sound strikes the ear as a fit accompaniment to the thought. It is a first necessity in language, that it should gratify the ear of the speaker.

**637.** As the savage and the civilised man have different standards of music, so have they different standards of what is harmonious in their speech. Civilised nations are converging towards an agreement on both these heads; but they will sooner be at one on the matter of music than they will on the modulation of speech. Of these two, music is the simpler, and the more amenable to scientific treatment<sup>1</sup>. In the very elements of the melody of language, namely the tones which are proper to the several vowels,\*there is an hereditary difference which, though of the most delicate and subtle kind, yet produces by combination wide divergences in the modulation of speech. Each separate nation has a musical pitch of its own. Helmholtz has suggested that philologers should make use of musical notes to define the vocalic relations of languages and dialects.

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<sup>1</sup> See a very taking note on music, speech, and the song of birds, in Appendix to *A Year with the Birds*. By an Oxford Tutor, 1886.

**638.** In consonants the difference of national standards is manifest. The Gothic ear enjoys a precipitous consonantism, while the Roman family prefers a smooth and gentle one. And as a natural consequence of this difference, we, when we were most Gothic, could endure an abruptness of consonants which now that we have been frenchified in our tastes, is displeasing to our national ear.

Thus, we now count it vulgar to say *ax*, and yet this sound was quite acceptable to the most cultivated Saxon. We have transposed the consonants, and instead of *ks* we say *sk*; instead of *ax* we say *ask*; and we prefer *tusks* to *TUXAS*. In like manner, we now say *grass*, *cress*, where the old forms were *GÆRS*, *CÆRS*<sup>1</sup>.

There is observable at different eras in the language of a nation a certain revolution of taste in regard to sounds; and this exhibits itself in modifications of the vowel-system, and in conversions or transpositions of old-established consonantisms. It is not possible (apparently) to reduce such cases to any other principle than this,—that it has pleased the national ear that it should be so.

**639.** This national taste is inherited so early, and rooted so deep in the individual, that it becomes part of his nature, and forms the starting-point of all his judgments as to what is fitting or unfitting in the harmony of sound with sense. The association between his words and his thoughts is so intimate, that to his ear the words seem to give out a sound 'like' the thing signified; and that even where it is an abstract idea or some other creation of the mind. So that it becomes a difficult matter to say how far certain words are

<sup>1</sup> Reversely, however, we say *bird*, *thirð*, *cart*, in preference to the old forms *BRID*, *THRIDDE*, *CRÆT*. Possibly *cart* has been touched by OF *carrette*, still used in Picardie (says Roquefort) for *charrette*.

really like certain natural sounds; or whether it is only an inveterate mental association that makes us think so. That is a difficulty which lies at the root of the onomatopoeitic theory of the origin of language. That theory appeals to a sense which we have of likeness between many of our words and the natural sounds of the things signified. Authors have given lists of words which, in their opinion, had an onomatopoeitic origin. That is to say, they were coined at a blow in imitation of audible sounds, or they can at least be traced back to such a coinage. But such words are often resolvable into earlier forms, which had meanings widely distinct from the present meanings; and the onomatopoeitic appearances are the results of that instinctive attention to fitness of sound, which is one of the habitual accompaniments of linguistic development. An onomatopoeitic writer says,--

From *pr*, or *prut*, indicating contempt or self-conceit, comes *proud*, *pride*, &c.

From *fi*, we have *fiend*, *foe*, *feud*, *foul*, Latin *putris*, Fr. *puer*, *filth*, *fulsome*, *fear*.

From smacking the lips we get *γλυκὺς*, *dulcis*, *lick*, *like*.

We shall all as Englishmen be ready to acknowledge that *proud* and *pride* do sound like the things signified. But how are we to reconcile the supposed onomatopoeitic origin of these words with the fact that they have an earlier history<sup>1</sup>, which leads us far enough out of the track of the idea here assigned to *pr*.

640. It is not too much to say that all the above examples rest upon the ground of a superficial appearance, and that their onomatopoeitic origin will not bear inspection. The

<sup>1</sup> They are traced either to Old French *prude*, moral, decorous; or to the Latin *prudens*, *providus*, prudent, provident, looking forward.

word *like* is here derived from the sound of smacking the lips. It is in fact the Saxon word for 'body' *līc*, which in German is to this day *Leich*, pronounced almost exactly as our *like*. Great as the distance may seem between 'body' and the 'liking' of taste, there is but one middle term between these extremes. From 'substance' to 'similitude' the transition is familiar; and so *līc* 'body' easily produced the adjective *like*. That *likeness* breeds *liking* is proverbial.

One of the words which has been thought to favour the onomatopoeic theory is *squirrel*. If this word had been destitute of a pedigree, and had been dashed off at a moment of happy invention, then its evidence might have been invoked in that direction. But when we perceive that it has a long Greek antecedent, and that the idea upon which the word was moulded was that of 'umbrella-tail', we can only marvel at the happy sonorous fitness of the word to express the manners of the funny little creature, after the etymology had been forgotten; and we must allow that somewhere in the speech-making genius there lives a faculty which concerns itself to seek the means of harmony between sound and sense.

641. It would indeed be too much to say that the basis of this harmony is not in any absolute relations between things and ideas on the one hand, and sounds on the other. But this may be said,—that while such absolute relations have been often maintained with a certain show of reason, there has not as yet been any proof within the cognizance of science. It seems rather as if each race had its own fundamental notions of harmony, and as if the consonance of words were continually striving to adapt itself to these with a sort of unconscious accommodation. Well as *squirrel* seems to us to harmonise with its object, we cannot doubt that in the judgment of a Red Indian it would sound very inappropriate,



and that he would consider *Adjidaumo* as much more to the point:

Boys shall call you Adjidaumo,  
Tail in air the boys shall call you.

H. W. Longfellow, *Song of Hiawatha*.

Language is beyond all doubt imitative. The Hindus have a drum they call *tom-tom*, and this word is surely imitative. So much we may venture to assume without any knowledge of their speech. But whether the word originated in imitation is a very different question, and one which demands for its answer a close examination of the Hindu and perhaps other languages besides. Words may be imitative without having originated in an act of imitation. A connection has too hastily been assumed between imitation and initiation. On the fifth bell in Dunkerton Church, Somersetshire, besides the record, 'Thomas Bilbee cast all we, 1732,' are found the lines:—

Harke how the chiriping Treable sound so clear,  
While rowelling Tom com tombeling in the reare.

This is manifestly imitative; the sequence 'tom com tombeling' has a sonorous motive as plainly as the Indian *tom-tom*. Yet the imitation has nothing to say to the origin of the words, whereof the first is Semitic, the second Gothic, and the third Romanesque.

**642.** Our present interest in the onomatopoetic theory is rather incidental<sup>1</sup>. It bears by its very existence a valuable testimony to that principle which we are just now concerned to establish. There are men of cultivated faculties who perceive throughout language such a harmony of the sound

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<sup>1</sup> If the reader desires to enquire further into the onomatopoetic theory, he will find all that can be said in its favour in the philological writings of Mr. Hensleigh Wedgwood; and there is a criticism of onomatopoeia by Professor Max Müller in the Ninth Lecture of his First Series.

of words with their sense, that they not only would rest satisfied with an account of the origin of language which referred all to external sound, but that it appears to them the most rational explanation. Those who reject the theory itself need not discredit the phenomenon on which it relies. They may admit that there is, running through a great part of human speech, a remarkable chime of sound with sense, and yet doubt whether language was founded upon imitation. The phenomenon itself may have been as primitive as it is persistent, although the strongest examples are among the latest efforts of the genius of speech. Accompanying language at every stage, it comes out most avowedly in its maturest forms. That the motion of poetry should keep pace with the thought is an axiom: if the subject is toilsome, then

The line too labours, and the verse runs slow.

And as with the whole, so with the subordinate members. At every stage in the development of every word, there are a certain number of possible variations, or alternative modes of utterance; and before a word settles down into an established position, it must have been (however unconsciously) recognised as the best for that particular purpose of all those that were in the field of choice; and among the qualifications and conditions of the competition, the satisfaction of the ear has never been absent, though it may have been little noticed.

When we speak of the satisfaction of the ear, we of course mean a mental gratification; namely, that which arises from a sense of harmony between voice and meaning. There is a pleasure in this, and as there is a pleasure in it, so there is naturally a preference for it, and, other things being equal, the utterance which gives this pleasure will survive one that gives it not.

**643.** Taking it then as certain, that there is in speech a striving after this expressiveness of sound, we must next observe the varying ways it has of displaying itself in the successive stages of the development of human speech\*. It does not always occupy the same ground. *The English language has passed that stage in which words are palpably modified to meet the requirements of the ear.* And accordingly, those who make lists of words in support of the onomatopoeic theory, will be found to lean greatly to old-fashioned and homely and colloquial words, in short to such words as figure but little in the forefront of modern English literature\*. They are the offspring of a period when the chime of the word was more aimed at than it now is. And we may in some ancient literatures find this so-called onomatopoeia in greater vigour than in English.

Most abounding in examples of this kind is the Hebrew language, where we have a glorious literature that was formed under the conditions now spoken of; that is to say, while the language was still sensitive to the grouping of consonants in the chime of its words. An illustration or two may serve.

It is no mere illusion which causes even a slightly imbued Hebrew scholar to feel that in the kindly, soothing, 'nocturne' sound of *lailah*, the Hebrew word for *night*, there is a suggestion of that thought which some have supposed to be etymologically expressed by the Greek *εὐφρόνη*, the thought which is thus rendered in familiar lines from the Hebrew fountain :

And from the due returns of night  
Divine instruction springs.

**644.** The Hebrew word for righteousness, *zēdākah*, has a melody which chimes admirably with the idea. Whatever beauty of thought is embodied in the Themis and Dikē and

Astræa of the Greek personifications, may all be heard in the sound of the Hebrew *zēdākah*. Nor is this mere fancy. That the word spoke not to the mind alone through the ear as a mere channel, but that the sound of the word had a musical eloquence for the mental ear of the Hebrew, we have such evidence as the case admits of. We find it set against the cry of the oppressed *zēghākah*, where the dental has been exchanged for the most grating of gutturals, represented here by *gh*. In fact, there is a stage in language when the musical appropriateness of the word is the chief care. This is the stage of the Hebrew antitheses and parallelisms. In the passage alluded to, not only is there the contrast already described, but also that of *mishpat* judgment, with *mishpach* oppression, and here also the gentle sound of the dental is changed to the harsher guttural, though of a milder sort than in the other instance :

He looked for judgment (*mishpat*), but behold oppression (*mishpach*) ; for righteousness (*zēdākah*), but behold a cry (*zēghākah*).—Isaiah v. 7.

645. This class of cases has been sometimes inconsiderately treated as if they approached in some sort to the nature of the paronomasia or pun. But no two things could be more distinct. The pun rests on a duplicity of sense under unity of sound, and it is essentially of a laughter-provoking nature, because it is a wanton rebellion against the first motive of speech, whereby diversity of sense induces diversity of sound, that the sound may be an echo to the sense. •

A few years ago, in the time of spring, two men were riding together across the fields, and observing how backward the season was. Neither of them had seen the may-blossom yet. Presently one dashed ahead towards something white in a distant hedge, but soon turned round again, exclaiming to his companion : ‘ No, it is not the may, it is only the

common sloe,' whereupon the ready answer came: 'Then the may is uncommon slow!' That is a pun, where the unity of sound between widely different words is suddenly and surprisingly fitted into the sense of the conversation.

Different, but akin, is the Double-meaning, where the two senses of an identical word are played upon. Mr. Wadge, in his speech of thanks on the occasion of a presentation banquet in his honour, at the Albion, June 1, 1866, was dilating on the interest he had taken from earliest youth in the study of mineral deposits; how he found matter even in his school-books to feed this enthusiasm; how his favourite passage in Lucretius had been that about the discovery of metals. This being delivered with some intenseness, was pleasantly relieved by the ensuing remark, that only in one thing did the speaker differ from the poet. Lucretius deplored that whereas in the good old time, brass was highly valued and gold disregarded, now that was changed,—gold had dethroned brass, and the harder metal was of no account by the side of the softer:

I have nothing to say against gold, which certainly now, as when the poet wrote, is *in summum honorem*; but I must say something for brass (Laughter). Whatever may have been the case when Lucretius wrote, it cannot now be truly said *nunc jacet aes*; for in my experience brass is, next to gold, the greatest power that influences the world (Great cheers and laughter).

Such are the double-meaning and the pun. But these things are very wide of the feature now under consideration. These are laughable from their eccentricity. They are funny because they traverse the first law of language in a playful manner. As an expression of wit they are perfectly legitimate only so long as the rhetoric of the language turns on word-sound. In English these forms of wit are now but half-recognised, because the language has passed beyond that stage of which they were a wanton inversion.

In contradistinction to all this, the Hebrew antitheses arise out of the legitimate exercise of the rhetorical properties of the language ; and their very consonance with the actual condition of the language is an element of their solemnity.

**646.** In every successive stage of language there is a music proper to that stage ; and if we seek the focus of that music, we must watch the action of the language in its exalted moods. When we see that the poetry and the oratory of a language avails itself largely of the contrast of word-sounds, we cannot doubt that the national ear is most alive to that particular form of speech-music which gives prominence to individual words. This is the case of the Hebrew parallelisms ; and it is the key also to alliteration in poetry, where the echo of word to word is the sonorous organ of the poet. Here we may instance Rhyme, and even Gender. Gender, which has perished in English, survives vigorously in German, not for its sense, but (besides force of habit) solely for its Sound, which is often very gratifying. **385.**

But a period comes in the course of the higher development of language, when the sonorousness of words gives place to the sentiment of modulation, whereby a musical unity is given to the sentence like the unity of thought. It is to this that the foremost languages of the world, and the English language for one, have now attained. If we look at Saxon Literature, we see two widely different eras of language living on side by side, the elder form in the poetry, and the later one in the prose. The alliterative poetry belongs to an age in which the word-sound was the prominent feature ; the prose is already far gone into that stage in which the sound of the word has fallen back and become secondary to the rhythm of the sentence. The development of rhythm had already become so full and ample by the time of the

Conquest, that the restraint of metre was needful, and it was readily accepted at the hands of our French instructors. Rhyme also was adopted, not absolutely for the first time, as rare examples occur before; but the general use of rhyme came in with metre under French influence.

647. Rhyme is an attendant upon metre; its office is to mark the 'verse' or turn of the metre, where it begins again. Rhyme is an insignificant thing in itself, as compared with alliteration: for whereas this is, as we have before shown, an accentual reverberation, and rests upon the most vital part of words; rhyme is but a syllabic resonance, and rests most frequently upon syllables which are of secondary consideration. It is, however, otherwise important. Not only is it one among many evidences of a fondness in man for a sonorous accompaniment to his language, but inasmuch as the turn of the verse is necessarily at a rhythmical division, rhyme is wedded to rhythm, and is rescued from being a mere external appendage productive only of a sensuous effect. The general acceptance of Rhyme testifies to modern progress of Rhythm.

Rhyme has developed its luxuriance in its native regions, that is to say in the Romanesque dialects. The rhyming faculty was not born with our speech, and it is still but imperfectly naturalised among us. The English language is found to be poor in rhymes when it is put to the proof, as in the essay of translating Dante in his own *terza rima*.

Chaucer pointed to the difficulties of rhyming in English, and said he could not keep pace with the French rhymers:—

Hit is a grete penaunce,  
Syth ryme in Englissh hath such skarsete,  
To folowe worde by worde the curiosite  
Of Graunson, floure of them that make in Fraunce.

*The Complaynt of Mars and Venus.*

The German language has taken more kindly to this Romanesque ornament than English has. This is largely due to their conservation of Flexion. Rhyme is naturally at home in an inflected language. We may almost say that Flexion invites to Rhyme: and in our earliest examples of Rhyme, namely the mediæval Latin hymns, the music of rhyme sometimes fails to please just because the rhyming seems too cheap.

648. Metre and rhythm must move together, in order to produce poetic harmony. The harmonious working of metre with rhythm is best seen in the Homeric poems. Metre is to rhythm what logic is to rhetoric; what the bone frame of an animal is to its living form and movements. As the bony structure of a beautiful animal is amply enveloped; as the logic of a good discourse is there, but undisplayed,—so the metre of good poetry is lost to the view, while the ear is entirely occupied with its rhythm. And as men use rhetoric before logic, so, likewise, did they use rhythm before metre. Metre may be artificially transplanted from one nation to another, as the French metre was transplanted to our language. But rhythm is more deeply rooted in the race and nation, and the individual writer can only within a limited range play variations upon the natural rhythm of his mother tongue. Up to a certain point we give a poet the credit of his rhythm, as we do to Milton; but the elemental stuff out of which it is made is rather an inheritance than a personal product. Every man inherits a certain national intonation. This is that which is most ineradicable of all things which go to constitute language. This is that which we call the brogue of the Irishman, the accent of the Scotchman, or of the Welshman. By great care and early training it may be disciplined out of an individual, but we have no experience of its wearing out of



a population. The people of Devon, who hardly retain two Welsh words in their speech, have an intonation so peculiar, that it can only be interpreted as a relic of the otherwise extinct West-Welsh language.

Any one, with an ear for the melody of language, and with a heart accessible to romantic feelings, must be drawn towards the Irish people, if it were only for the singular and mysterious air which constitutes the melody of their speech. True, they speak Saxon now instead of Erse, but the rhythm is unshaken. It runs up into, and is indistinguishable from, that native music which is at once the surest exponent of national character and its most tenacious product, over-living the extinction of all other heirlooms.

**649.** But while we acknowledge in rhythm something profounder than metre, we must not deny to the latter a certain magisterial and regulative function, which it obtains by its position and office. As the man of formulas often directs, and sometimes practically determines the action of his superior, so metre exercises a sort of judicature even over rhythm.

Metre acts as a stiffener to the rhythm. It has on the one hand a repressive, and on the other a sustaining agency. It helps to sustain elevation, while it controls the natural swell of enthusiastic rhythm. This constraint exercised by metre over the rhythmical movement is least felt in blank verse, because terminal rhymes are like so many studs or clasps, pinning down the *mètre* from point to point, and adding greatly to its stringency.

**650.** The relation of verse to syntax is undetermined. The line may end with a grammatical pause, or it may end in the middle of a phrase where the most lavish punctuationist could not bestow a comma. But it must never mar the rhythm: the turn of a verse must coincide with a rhythmical

subdivision, and these are finer and more frequent than grammatical subdivisions :

So thy dark arches, London Bridge, besride  
Indignant Thames, and part his angry tide.

The poetry of the Anti-Jacobin is a good repertory for varieties of verse-making, because it contains lawless as well as lawful examples. In the above couplet the reader will perceive that though there is not a grammatical division between the lines, there is a rhythmical one, and that there is a real gain to the effect by the voice being made to rest a perceptible time on 'besride': the modulation so obtained is a help to the picture on the imagination.

One of the commonest means for producing the effect of drollery in verse, is by offending against this rule, and breaking the verse in spite of rhythm.

Weary Knife-grinder ! little think the proud ones,  
Who in their coaches roll along the turnpike-  
road, what hard work 'tis crying all day 'Knives and  
Scissors to grind O !'

In the old alliterative poetry, the turn of the verse was decided solely by the vaguer sentiment of rhythm, but in modern times it hinges on the more exact and palpable framework of metre and rhyme.

**651.** Of all the forms which the Romanesque metres have assumed in the English language the blank verse is that which we have most completely nationalised and made our own ; and the probable explanation of this is, besides the scarcity of rhymes in our language, that Rhyme is too confining for our native rhythm, when it would put forth its full strength. On the other hand, Metre, though it restrains, does unquestionably help to sustain the elevation, by the way in which it brings out the subordinate pauses and finer articulations in the rhythm. I would ask the reader to

consider the following lines, lending his ear especially to the verse-endings which close without punctuation :

A gracious spirit o'er this earth presides,  
 And o'er the heart of man : invisibly  
 It comes, to works of unreprieved delight,  
 And tendency benign, directing those  
 Who care not, know not, think not what they do.  
 The tales that charm away the wakeful night  
 In Araby, romances ; legends penned  
 For solace by dim light of monkish lamps ;  
 Fictions, for ladies of their love, devised  
 By youthful squires ; adventures endless, spun  
 By the dismantled warrior in old age,  
 Out of the bowels of those very schemes  
 In which his youth did first extravagate ;  
 These spread like day, and something in the shape  
 Of these will live till man shall be no more.  
 Dumb yearnings, hidden appetites, are ours,  
 And *they must* have their food. Our childhood sits,  
 Our simple childhood, sits upon a throne  
 That hath more power than all the elements.

William Wordsworth, *The Prelude*, Bk. V.

**652.** Subject to the established conditions of versification, each poet plays upon the rhythm of his native tongue, and strives to produce a sound in harmony with his thought. In Milton's description of the cock, the rhythm is imitative :

While the Cock with lively din  
 Scatters the rear of darkness thin ;  
 And to the stack, or the Barn-dore  
 Stoutly struts his Dames before,—*L' Allegro.*

All true poetry feels after, and grows towards, a responsive musical accompaniment, which sounds to the ear of the mind *like* the thing described, even though it should be the process of nature, which marches in silence. The following lines, from an unknown poet, who signs G. M., displays this harmony of the rhythm with the description :—

On that opposing hill, as on the stage  
 Of rural theatre, or Virgil's page,  
 I watch the shifting scenes of country life,—  
 Man's patient labour and his world-old strife.

First, the stout team drags on the biting plough;  
 Thro' the hard clods it cuts and pierces slow;  
 The careful yeoman guides the furrow'd way,  
 The rook succeeds, and lives another day.  
 Then come the sowers, who with careless skill  
 Scatter the grain and every fissure fill;  
 Then the light harrow the smooth soil restores,  
 And soon the field feels life in all her pores.  
 Next some bright morning, as I mark the scene,  
 My fancy soothes me with a shade of green,  
 Which after every shower more vivid grows,  
 Till emerald brightly o'er the surface glows,  
 Then yellow clothes the scene, and soon, too soon,  
 Red ears bow heavy to the harvest moon.

653. In making a poetical translation, the first thing is to get hold of a melody. We feel the pitch of Dryden's muse in the following couplet from the opening of his '*Æneid*':

From hence the line of Alban fathers come,  
 And the long glories of majestic Rome.

The metre, and even in some measure the grammar, must be secondary; without melody there is no rhythm, and therefore no unity. Your verses may parse, and they may scan, and be but doggerel after all. The master-principle is the rhythm. In the following lines from Mr. Griffith's translation of the *Rāmāyāna*, we have not only words and phrases and metre, but we have also a rhythm, which gives the whole a unity and an individuality, making it 'like something'; and we, who do not read Sanskrit, can enquire whether that is a faithful rendering of the effect of the original:

Balmy cool the air was breathing, welcome clouds were floating by,  
 Humming bees with joyful music swelled the glad wild peacock's cry.  
 Their wing-feathers wet with bathing, birds slow flying to the trees  
 Rested in the topmost branches waving to the western breeze.

But no English reader with a cultivated ear would be likely to ask whether the following bore any resemblance to Horace; simply because, through lack of rhythm, it is

shapeless, and it leaves on the mind no impression of having any likeness or similitude of its own :

Methinks Dame Nature to discriminate  
 What's just from what's unjust entirely fails;  
 Though doubtless fairly she can separate  
 What's good from what is bad, and aye prevails  
 What to avoid, what to desire, to state;  
 And Reason cannot prove that in the scales  
 The man who broke another's cabbage-leaf  
 Should weigh as guilty as the sacrilegious thief.

**654.** Our language has passed on beyond the stage at which the chime of words is a care to the national ear, and finds its vital pleasure rather in that musical rhythm, which pervades the sentence and binds it into one. Ewald has happily described the perception of rhythm as *Sinn fürs Ganze*, a feeling or sentiment for the Whole. When the English language is now used so as to display a sonorous aptness in the words, we call it *Word-painting*.

Modern languages have a continuity of development and a flexibility of action, and growing out of these a power of following the movements of the mind, such as was never attained by the classical languages. If we take Demosthenes and Cicero as the maturest products of the Greek and Latin languages, we feel that they do not attain to the range of the best modern European writers. Great elasticity, great plasticity, has been added to language by the development of symbolism; great acquisitions have been made both in the compass and in the rhythm of language. This of course displays itself chiefly in the higher oratorical efforts. The capacity of a language is seen best in the masterly periods of great orators. In our day we have heard much praise of short sentences; and that praise for the most part has been well bestowed. The vast majority of writers are engaged in the diffusion of knowledge, in popularising history or science; or else they write with the avowed purpose

of entertaining. Wherever the object is to make knowledge easy, or to make reading easy, the short sentence is to be commended. But when the mind of an original thinker burns with the conception of new thoughts, or the mind of the orator is aflame with the enthusiasm of new combinations and newly perceived conclusions, it is natural for them to overflow in long and elaborately subordinated sentences, which tax the powers of the hearer or reader to keep up with them. These are among the greatest efforts of mind, and their best expression naturally constitutes the grandest exhibition of the power of human speech; and this power has received great accessions by the modern development of Symbolism and an expanded Rhythm. 443.

**655.** Short sentences are prevalent in our language, as long ones are in the German. In all things we incline to curtness and stuntness. Not that this gives the full account of the matter. German literature has been far more engaged in the acquisition, while English literature has been employed more in the diffusion, of knowledge. This is probably the chief cause of our short and easy sentences. But we can use the cumulate construction when needed, and there are places in which force would be lost by dividing it into two or three successive and seriatim sentences. The following affords a fair example of a cumulative Subject. It is all 'subject' down to the words printed in capitals.

The houses of the grandmothers and great-grandmothers of this generation, at least the country houses, with front-door and back-door always standing open, winter and summer, and a thorough draught always blowing through; with all the scrubbing and cleaning and polishing and scouring which used to go on; the grandmothers and still more the great-grandmothers always out of doors and never with a bonnet on except to go to church; these things, when contrasted with our present 'civilized' habits, ENTIRELY ACCOUNT for the fact so often seen of a great-grandmother who was a tower of physical vigour, descending into a grandmother perhaps a little less vigorous but still sound as a bell and healthy to the core, into a mother languid and confined to her

carriage and house, and lastly into a daughter sickly and confined to her bed.—Florence Nightingale, *Notes on Nursing*.

**656.** He who hopes that his writings may be an agreeable accompaniment to tea and bread-and-butter, may well adopt as his literary type the conversational sentences of Addison :

It is with much satisfaction that I hear this great city enquiring day by day after these my papers, and receiving my morning lectures with a becoming seriousness and attention. My publisher tells me that there are already 3000 of them distributed every day; so that if I allow twenty readers to every paper, which I look upon as a modest computation, I may reckon about three score thousand disciples in London and Westminster, who I hope will take care to distinguish themselves from the thoughtless herd of their ignorant and inattentive brethren. Since I have raised to myself so great an audience I shall spare no pains to make their instruction agreeable and their diversion useful. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality, that my readers may, if possible, both ways find their account in the speculation of the day. . . . It was said of Socrates that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea tables and in coffee houses.

I would, therefore, in a very particular manner, recommend these my speculations to all well-regulated families, that set apart an hour in every morning for tea and bread-and-butter; and would earnestly advise them for their good to order this paper to be punctually served up, and to be looked upon as a part of the tea equipage.—*Spectator*, No. 10.

But he who wishes for periods that will furnish a mental gymnastic, must read page after page of Milton's prose works, or of Jeremy Taylor, where, amidst much that is almost chaotic in its irregular massiveness, he may from time to time fall in with such a piece of architecture as will reward his patient quest. If the following piece from the close of Milton's 'Reformation in England' appears to the reader hardly to match this description, it will at least serve to give a suggestion of what a really great sentence might be.

Then, amidst the *Hymns*, and *Halleluiahs* of *Saints* some one may perhaps be heard offering at high strains in new and lofty Measures to sing and celebrate thy *divine Mercies*, and *marvellous Judgements* in this Land throughout all AGES; whereby this great and Warlike Nation instructed and inur'd to the fervent and continuall practice of *Truth* and

*Righteousnesse*, and casting farre from her the rags of her old vices, may presse on hard to that *high* and *happy* emulation to be found the *soberest*, wisest, and *most Christian People* at that day when thou the Eternall and shortly-expected King shalt open the Clouds to judge the severall Kingdomes of the World, and distributing *Nationall Honours* and *Rewards* to Religious and just *Commonwealths*, shalt put an end to all Earthly *Tyrannies*, proclaiming thy universal and milde Monarchy through Heaven and Earth. Where they undoubtedly that by their *Labours*, *Counsels*, and *Prayers*, have been earnest for the *Common good* of Religion and their Countrey, shall receive, above the inferiour *Orders* of the *Blessed*, the *Regall* addition of *Principalities*, *Legions*, and *Thrones* into their glorious Titles, and in supereminence of *beatifick Vision*, progressing the *datelesse* and *irrevoluble* Circle of *Eternity* shall clasp inseparable Hands with *joy* and blisse in over-measure for ever. [4to edit. Lond. 1641, p. 89.]

657. It is a gain to our general literature that the long sentence is but rarely used, for it is sorely out of place in ordinary writing, such as historical narrative, or any other kind that is produced at a moderate temperature. It is the defect of Clarendon's style that his sentences are too long for their energy. Long sentences are intolerable without enthusiasm. It is only under the glow of passion that the highest capabilities of a language are displayed. But the resources of modern syntax for continuous and protracted structure are so strong that to the beauty of the long sentence it is not necessary that the passion be at all furious, but only that the feeling be strong enough to sustain itself during the flight from one resting-place to another. The following four stanzas from *In Memoriam* constitute but one period, which though quiet enough is yet well sustained :

## LXXXV.

I past beside the reverend walls  
 In which of old I wore the gown;  
 I roved at random through the town,  
 And saw the tumult of the halls;  
  
 And heard once more in college fanes  
 The storm their high-built organs make,  
 And thunder-music, rolling, shake  
 The prophets blazon'd on the panes;



And caught once more the distant shout,  
 The measured pulse of racing oars  
 Among the willows; paced the shores  
 And many a bridge, and all about

The same gray flats again, and felt  
 The same, but not the same; and last  
 Up that long walk of limes I past  
 To see the rooms in which he dwelt.

If we ask, What is this sustaining power, which bears along more than a hundred words in one movement, with all the unity of an individual organism? the answer is, that it is Rhythm.

**658.** If we want to see lengthiness of language carried out to an extreme and exaggerated development, unsupported, unconcentrated and unbalanced by rhythm, we have only to read a legal document, such as a marriage settlement, or a release of trust. Often whole lines are mere strings of words, till the reader's head swims with the fluctuations of the unstable element, and, like a man at sea, or in a balloon, he longs to plant his feet on *terra firma*.

And also of from and against all and all manner of actions and suits cause and causes of action and suit reckonings debts duties claims and demands whatsoever both at Law and in Equity which they the said releasing and covenanting parties or any or either of them their or any or either of their heirs executors administrators or assigns or any other person or persons whomsoever (*sic*) claiming or who shall or may at any time hereafter claim by from through under or in trust for them him or her or any or either of them may or can have claim challenge or demand of from or against the said —

And so it goes floundering on, when it could almost all-be said by one passive verb—‘The trust is discharged.’

**659.** We cannot define Rhythm, we can only say what it does. It combines and braces language into a whole; it gives compactness, unity, beauty. It does more; it gives a harmony of speech with things or thoughts. As feeling is kindled, Language, spoken or written, is apt to chime in

with the character of the things described. Observe the closing words of this quotation, which is taken from a report of the Thanksgiving Day, 1872 :

As from time to time during the service the assemblage stood up—the movement travelling over the level of the dome area and rising as in waves round the great piers—one gained some idea of the vast numbers. But it was when they sat down that they most impressed one ; for then, indeed, they had all the multitudinous aspect of a subsiding sea.—*The Times*, Feb. 28, 1872.

We have now gone to the limits and beyond the limits of analysis. If Rhythm is irreducible, much more is eloquence, or whatever we shall call that which is the life of literature. Literature in its happiest moods has united more of the properties of the everlasting harmonies than any other product of the human mind. Beyond all analysis of language, beyond all historic and philologic interest, there is something in eloquence for which we have no definite name, but which, when it is present in literature, imparts to writings a perennial durability ensuring their preservation and making men call them immortal.

Or wherein again resides the force of human eloquence in things human ? Wherein lies that wondrous power, which not only convinces the understanding, not only creates a passing emotion, or dazzles the imagination, but sways the human will, even when it has determined beforehand not to be swayed ? It is not clearness of reasoning. Truth itself will convince : it will not win. Man's free agency will look on unmoved. Still less is it rich imagery, or power of thought, or loftiness of conception, or beauty of diction, or measured rhythm, or any skill which human art can analyse. These things have their delight, but they will not move. The ear drinks in the cadence : the imagination admires : but the soul looks on unwarmed, unreachd, as at the cold unpiercing brilliancy of the summer lightning. Only when the soul goes out of itself and speaks to the soul, can man sway the will of man. Eloquence then is all soul, embodied, it may be, in burning forceful words, but with a power above the power of words, an electric force which pierces the soul addressed, transfuses into it another's thoughts, makes it its own, by giving forth out of itself. Analyse eloquence ! Analyse the whirlwind or the lightning ? Yes ! these you may analyse, for they are material : eloquence you can no more analyse than the soul itself, whose voice it is in the simplicity of its immateriality.—E. B. Pusey, *University Sermons*, 1859-1872 ; Sermon I.

*Colophon of the Origin of Language.*

**660.** There is an opinion that the origin of language may be traced, that we may form a science of what has been called Generative Philology, and that important data for such a science might be drawn from the inceptive stages of speech.

The first dawn of intelligence, the first smile of the infant on the mother, is in response to the tones of her maternal encouragements :

Incipe parve puer risu cognoscere matrem.

Vergil, *Eclogue* iv. 60.

*Smile then, dear child, and make thy mother glad.*

Translation by H. D. Skrine, 1868.

Before speech is attained by the infant, he gets a set of notes or tones to express pleasure or offence, assent or refusal. The first attempts to speak are mere chirrupings and warblings ; that is to say, it is the music of what is said that is caught at first, while the child has as yet no ears for the harder sense. By a beautiful and true touch of nature, and all the more noticeable because it is not a commonplace of poetry, a poet of our own day has coupled the early speech of children with the singing of birds :

I love the song of birds,  
And the children's early words.

Charles Mackay, *A Plain Man's Philosophy*.

John Keble has justified the teaching of divine truths to children, on the ground that, if the sense is beyond them, there is a certain musical path of communication :

Oh ! say not, dream not, heavenly notes  
To childish ears are vain,  
That the young mind at random floats,  
And cannot reach the strain :

Dim or unheard the words may fall,  
 And yet the heaven-taught mind  
 May learn the sacred air, and all  
 The harmony unwind.

So Mr. Edward Denison, speaking of his East-end lectures to the dockyard labourers :

I indulge them largely with quotations from Wordsworth, Tennyson, and even Pope, much of which it is of course impossible they can understand, but which they delight to hear. I suppose the rhythm and cadence tickles their ear, and somehow helps to lift their fancy to a higher level.—*Letters*, &c. (Bentley and Son). 1872.

660 a. The general effect of such observations is towards this:—That the sentient and emotional parts of human nature have a greater share in the origins of language than the intellectual faculty. The first awakener of language is Love.

And the first developer is Sound. This seems to be testified by the whole body of nursery-rhyme literature. Nor do we entirely lose in manhood the power of enjoying a fine sonorous composition apart from its sense. 628.

But what do you think of Coleridge? To me, when I cannot follow him, there is always a fine ring, like bell-chimes, in his melody; not unlike our best nursery rhymes, for it is curious the fine cadences we get in the nursery. I like Coleridge's *Kubla Khan* for its exquisite cadence. That whole passage beginning—

'In Xanadu did Kubla Khan  
 A stately pleasure-dome decree:  
 Where Alph, the sacred river, ran  
 Through caverns measureless to man  
 Down to a sunless sea'—

has a most fascinating melody. I don't know what it means, but it's very fine.—John Duncan, *Colloquia Peripatetica*, p. 53.

I knew a little orator, who, at the age of five years, would make speeches of irresistible force, though he was more than usually backward in grammatical sequence. It being one morning said in his presence that he had been found half out of bed, and the cause surmised that his brother had

elbowed him out, he exclaimed, 'Yes, he elbowed me harder and harder—*could be!*' In modulation this was a perfect utterance: the voice had risen very gradually and plaintively so far as 'harder and harder'—then a pause, as he was feeling after a climax—and then broke out in an octave higher the decisive words 'could be!'

It was the same boy who once said it was not his bed time 'this 'reckly,' a compromise between 'this minute' and 'directly,' but which, in the way it was delivered, very far surpassed either of these forms of expression.

**660 b.** The fact is that children have a greater appreciation of sound than of sense, and that accordingly their early words are in good melody and bad grammar. Their judgment of the fitness of words for the office they fill will often be very distinctly pronounced. And this judgment rests, as indeed it can rest, on nothing else than the chime of the sound with their notion of the thing indicated. The judgment of children is often found so firm and distinct on this matter, that we must conclude a great part of the early exercise of their wakening minds has been concerned with the discrimination of Sound. A little watching might supply many illustrations on this head; what is here produced is not the result of any careful selection, but just what offered itself about the time this chapter was in preparation.

A father who kept pigeons, had the whim to call them all by some fanciful name; and, as they multiplied it became harder to invent acceptable names. So it happened that, after more familiar names, there came in some from classical sources. Of these it was observed (months after) that one had fixed itself in the memory of the children. They were chasing the kitten, and their inward glee was venting itself in the name of *Andromache*, which they used as a term of endearment. Some days later, when they were again at

play, and shouting 'Andromache,' their father asked them, 'Which is Andromache?' The younger answered with an exuberance of satisfaction: 'Johnnie's calling me Andromache!' Their father replied, 'If Johnnie calls you Andromache, I'd call him Polyhymnia!' At this Johnnie (a boy of six years old) towered up like a pillar of moral conviction, and in a tone of mingled disdain and deprecation, said: 'Augh! Nobody COULDN'T be called THAT, I'm sure!'

660 c. In the minds of children and savages the word and the thing are absolutely identified. If they are able to grasp the name, they seem to have a satisfaction analogous to that which the mature mind tastes in description or analysis. •

I was staying at the house of a friend, where the youngest child was a brave, bold, golden-locked boy, under three years old. As I was dressing in the morning he came into my room, and we had a long and varied conversation. One of the topics was broached and disposed of somewhat in the following manner:—'Are Mabel and Trixie coming to-day?' he asked. 'I'm sure I don't know. Who *are* Mabel and 'Trixey?' Thereat he took up a strong and confident attitude, and with a tone which at once justified himself and refuted me, he said: 'They *ARE* Mabel and Trixie; that's their NAMES!'—the last clause a perfect bar of remonstrative music; as much as to say, 'There's nothing to be said after *that*!'

A boy of five years old was asked, 'Do you know where your cousin Johnnie is at school?' 'No! I don't know; where is he?' 'At Honiton.' 'At Hon-t-iton? Isn't *that* a funny place? *I* call it!' Here it will be observed the place is judged of by the sound of its name; there is no distinction between the name and the thing.

The following most significant record of native talk is from 'The Malay Archipelago,' by Alfred Russell Wallace (1869):

Two or three of them got round me, and begged me for the twentieth time to tell them the name of my country. Then, as they could not pronounce it satisfactorily, they insisted that I was deceiving them, and that it was a name of my own invention. One funny old man, who bore a ludicrous resemblance to a friend of mine at home, was almost indignant. 'Unglung!' said he, 'who ever heard of such a name?—anglang, angerlang—that can't be the name of your country; you are playing with us.' Then he tried to give a convincing illustration. 'My country is Wanumbai—anybody can say Wanumbai. I'm an orang-Wanumbai; but N-glung! who ever heard of such a name? Do tell us the real name of your country, and when you are gone we shall know how to talk about you.' To this luminous argument and remonstrance I could oppose nothing but assertion, and the whole party remained firmly convinced that I was for some reason or other deceiving them.—ch. xxxi.

All these are instances of the inability of man, in the earlier stages of his career, to assume the mastery over language. His mind is enthralled by it, and is led away after all its suggestions. We are told by Professor Jowett that the Greek philosopher, 'the contemporary of Plato and Socrates, was incapable of resisting the power of any analogy which occurred to him . . . and he was helpless against the influence of any word which had an equivocal or double sense<sup>1</sup>.'

It may be imagined that we, in our advanced condition of modern civilisation, are now completely masters over our language, but an investigation of the subject might produce an unexpected verdict. Philology is a valuable study for investing man with the full prerogative over his speech, tending to enable him to comprehend the relation of his words to the action of his mind, and thus to render the mind superior to verbal illusions.

660 d. Those who think that the sounds of nature first suggested language to man, hold a theory of language which may be compared to the theory which derives music from the cataract in the mountains, the wind in the trees, or the

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<sup>1</sup> *The Dialogues of Plato*, vol. ii. p. 505.

sound of the ocean on the shore. There is nothing in experience to justify such a theory. As there are sounds in nature that may give an occasional suggestion to the musician, but none that can be acknowledged either as his model to work by or as the original source of his art, so it is with speech. Music and language alike must have come from within, from the greatest depths of our nature.

Man's conscious work upon language in fitting it to express his mind, is the least part of the matter. The greater part is worked out unconsciously. And long eras pass after the perfecting of its processes, before intellectual man awakes to perceive what he himself has done. This only proves from what a depth within his own nature the power of speech is evolved; only proves what a mystery man is to himself: and it casts a doubt over the prospect of our ever tracing a philologic path up to those springs which fancy calls the Origin of Language.

For me the poet speaks most appropriately on this theme, because he speaks most vaguely, most wonderingly, and most inquiringly :

Ye wandering Utterances, has earth no scheme,  
 No scale of moral music, to unite  
 Powers that survive but in the faintest dream  
 Of memory?—O that ye might stoop to bear  
 Chains, such precious chains of sight  
 As laboured minstrelsies through ages wear!  
 O for a balance fit the truth to tell  
 Of the Unsubstantial, pondered well!

To make a path from the visible, ponderable, and corporeal, up to that which is invisible, imponderable, and spiritual, with no other building-material than vocal sound to erect a bridge from matter to mind,—tempering it in the finest filtered harmonies that can be appreciated by the sentient, emotional, and intellectual nature of man;—this seems to be the task and function of human speech.



Of its origin we can only say, it is of the same root with that poetic faculty whereby man makes nature echo his sentiments ; it is correlated to the invention of music, whereby dead things are made to discourse of human emotions ; it is a peculiar property of that nature whose other chief and proper attributes are the power of Love, and the capacity for the knowledge of God.

# I.

## INDEX OF LETTERS, SYLLABLES, WORDS, AND PHRASES.

Words of the central English vocabulary are printed in the ordinary Roman type: SMALL CAPITALS indicate Anglosaxon, Oldsaxon, Moesogothic, and Sanskrit; those in Spaced type are Scottish or German, or of some cognate dialect: those in **Black Letter** are mediaeval: those in **Thick** type are recently antiquated, e. g. **astony**, **beleue**, **eftsoones**; it is also used occasionally to give relief to some Romanic words: recent peculiarities in *Italics* (including a few foreign words imperfectly naturalized); and verbs in italics thus—*de/ve-ed*, are old Strong verbs recently become Weak. The Numbers refer to the Paragraphs.

- |   |   |                           |
|---|---|---------------------------|
| A, the article, 103,<br>260, 483, 498, 621.   | abaft, 606 a.                                     | absolutism, 365.          |
| — the character, 229.   | abbacy, 350.                                      | absolve, 190.             |
| — the particle, 139,<br>254, 606 a, c, d.   | ABBANDUN, 580 a.                                  | abstain, 606 c.           |
| — the prefix, 449, 606<br>a, b.   | abbess, 384.                                      | abstemious, 190.*         |
| — pronoun (ind.), 493,<br>495.  | abbey, 190.                                       | abstraction, 227.         |
| — the vowel, 30, 100,<br>103, 108 ff, 112 f,<br>114 f, 118, 120 ff,<br>124, 175, 179, 187,<br>278, 622. | abdicate, 309.                                    | abundant, 75.             |
| — sound of, 103, 175.   | a-bed, 449.                                       | abusive, 190.             |
| — in <i>am</i> , 254.   | abeyance, 190.                                    | abut, 82.                 |
| — French, represent-<br>ed by <i>au</i> English,<br>175 <sup>23</sup> .                                 | abide, 267, 291, 606 a.                           | abyss, 190, 364.          |
| — in Saxon, 110 fff,<br>175.  | Abingdon, 580 a.                                  | academic, 420.            |
| -a Greek, 368.  | ablative, 190.                                    | academy, 364.             |
| a-clocke, 449.  | -able, 401, 403.                                  | accept, 75, 403.          |
| Â = ever, 514.  | aboard, 190, 606 a.                               | acceptable, 403.          |
| a = have, 241, 606 a.   | aboard of, 529.                                   | acceptance, 403.          |
| a-, 606 a, c.   | abode, 267.                                       | accepted, 403.            |
| a' (Scottish) = all, 135.   | a-body, 480.                                      | accessible, 403.          |
| aa (digraph), 110, 191.   | abominable, 75.                                   | accident, 32, 75.         |
| ab-, 606 c.   | about, 176, 522, 559.                             | accidental, 418.          |
| aback, 190, 606 a.  | about coming home,<br>doing • anything,<br>580 f. | accomplishment, 333.      |
| abacus, 363.  | about retracing his<br>steps, 580 f.              | accord, 75 <sup>9</sup> . |
|   | above, 190.                                       | according, 545.           |
|   | abridge, 75.                                      | account, 34, 234, 403.    |
|   | abroad, 190, 254.                                 | accountable, 403.         |
|   | abrogate, 606 c.                                  | accountant, 403.          |
|   | abs-, 606 c.                                      | accounted, 403.           |
|   | absence, 75.                                      | accoutre, 190.            |
|   | absent, 75.                                       | accuracy, 350.            |
|   | absentee, 341.                                    | accurate, 417.            |
|   |   | accusation, 358.          |
|   |   | acc, 56.                  |
|   |   | acephalous, 606 d.        |

- ACER, 113.  
 acetate, 361.  
 ache, 190, 267, 274.  
 aches, 174.  
 achieve, 190, 606 b.  
 achromatic, 190.  
 acid, 411.  
 acknowledge, 139.  
 a clocke, 449.  
 acme, 369.  
 acorn, 112.  
 a-courting, 580 b.  
 acoustic, 420.  
 acoustics, 368.  
 acquaint, 75, 423 c.  
 acquaintance, 355.  
 acquiesce, 190.  
 acquittal, 360.  
 acre, 113, 190, 316.  
 act and deed, 77.  
 action, 358.  
 active, 190, 412.  
 acumen, 363.  
 -acy, 329, 350.  
 -ad, -ade, 329, 352, 364.  
 ad-, 606 c.  
 -ada, 352.  
 adapt, 606 c.  
 add, 75.  
 addr, 61.  
 adder, 498.  
 additional, 418.  
 addle, 111.  
 adherent, 606 c.  
 adieus, 221.  
 adit, 32, 363.  
 adjourn, 190.  
 admeasure, 190.  
 admiral, 353.  
 admiralty, 349.  
 admiration, 32.  
 admit, 606 c.  
 -ado, 352.  
 ado = at d o, 455, 606 a.  
 adolescent, 190.  
 adown, 606 a.  
 advance, 75.  
 advancement, 333.  
 advantage, 75.  
 auventure, 75, 155, 344.  
 adventuresome, 399.  
 adventurous, 190.  
 \* adverse, 75.  
 adversity, 75.  
 advert, 606 æ.  
 advertise, 347.  
 advertisement, 347.  
 advertize, 310, 347.  
 advice, 75, 260.  
 advise, 260.  
 advocacy, 350.  
 advocate, 56, 75.  
 advowson, 332.  
 adze, 111.  
 æ (sound), 100, 103, 108, 175.  
 æ (Saxon), 111 f.  
 æ, in Ablaut, 278.  
 ÆCER, 113, 316.  
 ædile, 190.  
 ÆFEN, 137, 316.  
 ægis, 369.  
 ÆGÐER, ÆGHWÆÐER, 479.  
 ÆLC, ÆLCMAN, ÆLC-  
 PING, 135, 496.  
 ÆG, ÆGRU, 175, 178, 380.  
 ÆGFER, 178.  
 ÆMTIG, 395.  
 ÆNE, 461.  
 Æneid, 364.  
 ænglis, 49.  
 ÆR, 533.  
 ÆR MÆLE, 437.  
 æsthetic, 420.  
 æstuary, 32.  
 ÆT, ÆTON, 278, 606 a.  
 æsthetick, æsthetic,  
 æsthetics, 139, 368, 420.  
 ÆTFORAN, BEFORAN,  
 ONFORAN, 606 a.  
 afar, 449.  
 affable, 423 c.  
 affair, 234, 455.  
 affection, 75.  
 affectioned, 396.  
 affluence, 356.  
 affray, 606 a.  
 affright, 190.  
 affront, 190.  
 afield, 449.  
 afloat, 190, 606 a.  
 afoot, 449, 606 a.  
 afore, 606 a.  
 a-forlorn, 449.  
 afraid, 606 b.  
 African, 419.  
 after, 112, 113, 527, 606.  
 after-, 606 a.  
 after all, 516.  
 after a sort, 516.  
 after-math, 317, 606 a.  
 aftermost, 421.  
 afterthought, 606 a.  
 afterward, afterwards, 527, 606 a.  
 against, 38, 137, 525, 527.  
 -age, -ager, 329, 335, 336, 606 a.  
 ÂGEN, 495.  
 aggrandisement, 347.  
 aggregative, 412.  
 aggrieve, 190.  
 aghast, 153, 190.  
 -agne, 402. \*  
 ago, 606 a.  
 agog, 449.  
 agone, 190.  
 agony, 364.  
 a-good, 449.  
 agreeable, 403, 423 c.  
 aground, 606 a.  
 aha, 201.  
 ah (interj.), 201.  
 ah (sound), 108.  
 ÂH, ÂHTE, 279.  
 ahead, 190, 606 a.  
 a-high, 449.  
 ahoy, 606 a.  
 ahungered, 606 a.  
 ai (digraph), 175, 191.  
 aiblins, 436.  
 -aign, -aigne, 329, 350, 402.

- a n, 329, 350, 401, 402.  
 air, 75, 187.  
*air* = are, 173.  
 air-balloon, 601.  
 air-built, 190.  
 air-tight, 190.  
*aisy* = easy, 184.  
 a Jacob's staff, 425.  
 ake (ache), 267, 274.  
 Akemanchester, 20.  
 AKR, 113.  
 al=so, 535.  
 al = all, 162.  
 -al, 355, 360, 401, 411, 418, 419.  
 alack, 201.  
 alacrity, 349.  
 alarmist, 366.  
 a las (French), 201.  
 alas, 75, 201, 606 b.  
 Albania, 329.  
 albee, 544.  
 albeit, 544.  
 album, 363.  
 alchemy, 190, 329, 353.  
 alcohol, 353.  
 alcove, 353.  
 alder, 138.  
 alder, 20, 111.  
 alder-lifest, 66, 138.  
 alderman, 114.  
 ALDOR MEN, aldermen, 602.  
*Aldresse* (Doncaster), 384.  
 ale, 59, 187.  
 ale-conarr, 319.  
 alembic, 353.  
 ALFRED, 113.  
 algebra, 353.  
 algorism, 353.  
 algorithm, 353.  
 -alian, 411, 419.  
 aliant, alient, 405.  
 alien, 405.  
 alight, 190, 196, 560.  
 alike, 196.  
 alive, 606 a.  
 alkali, 353.  
 all, 103, 114, 135, 162, 187, 190, 208, 471, 500, 606 a.  
 all (adverbial), 208, 500.  
 all but Alfred, 522.  
 all-, 606 a.  
 allege, 75.  
 Alleluia, 209.  
 aller, 66, 138.  
 all hail! 208.  
 alliance, 56, 75.  
 all of them, 591.  
 allow, allowed, 303.  
 all-powerful, 606 a, 607.  
 all-sufficient, 606 a.  
 all-to, al-to, 606 a, 634.  
 allude - to - an - individual (style), 597.  
 all-wise, 606 a.  
 ally, 75, 620.  
 almanac, 353.  
 almighty, 606 a.  
 alms, 112, 187.  
 aloft, 606 a.  
 alone, 606 a.  
 along, 254, 449, 606 a.  
 along of, 529, 606 a.  
 a long while, 221.  
 aloof, 606 a.  
 aloud, 449, 606 a.  
 a-low, 606 a.  
 alphabet, 190.  
 already, 606 a.  
 also, 532, 535.  
 altar, 190.  
 altercation, 75, 358.  
 alternative, 412.  
 altitude, 362.  
 al-to brake, 634.  
 -alty, 349.  
 alumnus, 363.  
 ALWALDA, 25.  
 always, always, 190, 515.  
 am, 187, 254, 290, 294, 506.  
 amateur, 351.  
 amber, 353.  
 ambitious, 190.  
 ambrosia, 369.  
 ambuscade, 352.  
 amen, 210.  
 amend, 75, 606 b.  
 amendment, 333.  
 American, 419.  
 amiable, 75, 423 c.  
 amid, 606 a.  
 amidst, 527.  
 among, 526.  
 amongst, 137, 527.  
 amorphous, 606 c.  
 amphi-, 606 d.  
 amphibious, 190, 606 d.  
 amphimacer, 606 d.  
 amphitheatre, 606 d.  
 an (numeral and article), 32, 38, 132, 226, 260, 483, 495, 498.  
 an (indef. pron.), 493, 512.  
 AN, 166, 460, 495, 498.  
 an- (prefix), 606 d.  
 -an (adj.), 411, 419.  
 -AN (inf.), 580, 580 a.  
 -AN (plural form), 379.  
 anadder, 498.  
 analysis, 369.  
 analytic, 420.  
 anarchic, 420.  
 anarchy, 606 d.  
 anathema, 369.  
 anathematize, 310.  
 anatomize, 310.  
 -ance, 355.  
 ancestry, 391.  
 anchor, 111, 190.  
 ancient, 218.  
 ancienter, 422.  
 ancientry, 331.  
 -ancy, 355, 356.  
 -and, 263, 329, 351.  
 and, 111; conjunction, 532, 540; in Hebrew, 550.  
 'and who,' 'and which,' 'and where,' 540.

Andrew, 175.  
 aneath, 606 a.  
 anent, 531.  
 aneroid, 368.  
 anent, 498.  
 angelic, 406.  
 anger, 59.  
 angle, 329.  
 Angle, 23.  
 Anglian, 17.  
 anglisc, 49.  
 'Anglo-Saxon,' 17.  
 anguish, 75, 329.  
 animosity, 357.  
 animus, 363.  
 anis = once, 515.  
 Annamese, 408.  
 anneal, 190.  
 annuitant, 405.  
 another, 498.  
 answer, 190, 606 a.  
 -ant, 351, 401, 405.  
 antagonistic, 420.  
 antarctic, 420.  
 ante-, 606 c.  
 antecedent, 606 c.  
 antechapel, 606 c.  
 antediluvian, 606 c.  
 anteroom, 606 c.  
 anthology, 364.  
 anti-, 606 c, 606 d.  
 anticipate, 606 c.  
 anticlinal, 606 d.  
 anti-cyclone, 606 d.  
 antidote, 606 d.  
 Antinomianism, 365.  
 antipathy, 606 d.  
 antipodes, 606 d.  
 antiquity, 349.  
 antithesis, 369, 606 d.  
 antitype, 606 d.  
 att unexpected one,  
 477.  
 anvil, 111.  
 anxious, 190.  
 any, 187, 512.  
 anything, 234.  
 apathetic, 420.  
 ape, 111, 260.  
 apex, 363.

apophism, 190.  
 apiece, 190, 449.  
 apish, 393.  
 apo-, 606 d.  
 apocalypse, 606 d.  
 apocrypha, 606 d.  
 apogee, 606 d.  
 apologetic, 420.  
 apologue, 190.  
 apology, 606 d.  
 apostasy, 364.  
 apostolate, 361.  
 apostolic, 406.  
 apostrophe, 606 d.  
 appall, 190.  
 apparatus, 363.  
 apparel, 75.  
 appeal, 190, 371.  
 appear, 75, 190.  
 appease, 75, 190.  
 appetite, 75.  
 Appian, 419.  
 apple, 20, 111, 316.  
 appreciable, 403.  
 appreciative, 412.  
 approach, 190.  
 approachable, 403.  
 approve, 190.  
 aquatic, 406.  
 ar for er, 169.  
 -ar, 329, 338, 411,  
 418, 419.  
 a-right, 449.  
 arabesque, 190, 407.  
 Arabic, 406.  
 Araby, Arabia, 329.  
 arbiter, 363.  
 arbitress, 384.  
 arcana, 362.  
 ARCE, 606 a.  
 arch-, 606 a, b, d.  
 arch (adj.), 606 a.  
 archæological, 418.  
 archæology, 190.  
 archaic, 420.  
 archaism, 365.  
 archangel, 190, 606  
 a, c.  
 archbishop, 114, 606  
 a, d.

archdeacon, 606 a, d.  
 archetype, 606 d.  
 archi-, arche-, 606 d.  
 archidiaconal, 606 d.  
 archiepiscopal, 606 d.  
 architect, 140, 190,  
 606 d.  
 architectress, 384.  
 architrave, 606 d.  
 Arctic, 420.  
 -ard, 329, 342.  
 ardor, 359.  
 ardour, 359.  
 arduous, 190.  
 are, 173, 190, 294,  
 578.  
 area, 363.  
 arena, 363.  
 argillaceous, 409.  
 argument, 75.  
 -arian, 411, 419.  
 a-right, 449.  
 arise, 267, 606 a.  
 aristocracy, 350.  
 arithmetic, 368.  
 arize (Sp.), 346.  
 arm, 108, 316.  
 armada, 352.  
 Armenia, 329.  
 armlet, 334.  
 arms of precision, 425.  
 army, 341.  
 arrn, 294.  
 aromatic, 420.  
 around, 254, 522, 559  
 arouse, 190.  
 array, 75.  
 arrearrage, 56.  
 arrow, 316.  
 arrow-wounded, 607.  
 arsenal, 353.  
 arson, 332.  
 art (verb), 294, 295.  
 art, 75.  
 -art, 342.  
 Artegall his, 572.  
 artful, 423 c.  
 article, 234.  
 artificial, 75.  
 artistic, 406.

- ary, 411, 414, 419.  
 AS (Sanskrit), 252, 290, 293.  
 as, 135, 221, 471, 535, 536, 539.  
 -AS (plural), 110, 378.  
 as . . . so, so, 536.  
 ascend, 560.  
 ascendant, 75.  
 ascension, 75.  
 ascetick, ascetic, 161.  
 ash, 20, 112, 315, 617.  
*Ashelton* = Etchilhampton, 633.  
 ash-house, 617.  
 ashore, 606 a.  
 asinine, 413.  
 as it were, 579.  
 ask, 111, 638.  
 asleep, 606 a.  
 -asm, 364, 367.  
 a snail's pace, 425.  
 aspect, 155.  
 aspen, 20.  
 asphalt, 190.  
 ass, 111.  
 assailant, 405.  
 assay, 75.  
 assays, 181.  
 assemble, 75.  
 assent, 75.  
 assets, asset, 381.  
 assiduous, 409.  
 assize, 75.  
 associate, 361.  
 associative, 412.  
 assoil, 606 b.  
 a ssoilzie, 606 b.  
 -ASSUS, 320.  
 -ast, 364, 367.  
 astern, 606 a.  
 asthma, 369.  
 -astic, 420.  
 astringent, 606 c.  
 atony, 75.  
 astrology, 364.  
 astronomy, 364.  
 ASU (Sanskrit), 252.  
 asumere, 254.  
 asunder, 495.  
 at, *ÆT*, 37, 103, 113, 226, 254, 531, 606 a.  
 at all, 516.  
 at best, 448.  
 -Að (of Saxon verb), 263, 265.  
 at intervals, 448.  
 at Jerusalem . . there, 226.  
 at large, 448.  
 at last, 448.  
 at least, 448, 516.  
 at leastwise, 517.  
 at length, 448.  
 at most, 448, 516.  
 at next, 516.  
 at no hand, 517.  
 at once, 516.  
 at random, 448.  
 at worst, 448.  
 ate (preterite), 103, 182, 267, 278.  
 -ate, 309, 355, 361, 411, 417.  
 atheism, 365.  
 atheist, 366.  
 athletic, athletics, 368, \* 420.  
 -ation, 321, 355, 358, 372, 418.  
 Atlantic, 420.  
 atmosphere, 190.  
 atom, 364.  
 atomic, 420.  
 atone, 461.  
 -ator, 359.  
 -atory, 411, 415.  
 attain, 75.  
 attainder, 330.  
 attre, 254.  
 attempted, 577.  
 attempting, 580 g.  
 attercop, 371.  
 ATTILA, 377.  
 atween, 606 a.  
 au (sound) 114, (diphthong) 175, (diphthong) 191.  
 auctioneer, 340.  
 audible, 403.  
 audience, 75.  
 auditor, 75.  
 aught, 168, 478.  
 augrim, 353.  
 august (adj.), 157.  
 August, 157.  
 aulnage, aulne, 336.  
 aulneger, 336.  
 aunt, 175, 329.  
 auntie, 377.  
 auricular, 418.  
 auriferous, 409.  
 auspicious, 190.  
 authentic, 75, 420.  
 authoritative, 412.  
 authority, 75.  
 authorship, 327.  
 auto-, 606 d.  
 autobiography, 606 d.  
 autocrat, 606 d.  
 autograph, 190, 606 d.  
 automatic, 606 d.  
 autonomous, 606 d.  
 autopsy, 606 d.  
 autumn, 190.  
 available, 403.  
 avarice, 345.  
 a'vast, 606 a.  
 avaunt, 75.  
 adventure, 155.  
 average, 335.  
 avert, 606 c.  
 Avon, 19.  
 avowal, 360.  
 a w (Scottish) = all, 135.  
 aw (sound) = a (before l), 103.  
 aware, 606 a.  
 away, 30, 183, 196.  
 awe, 315.  
 awfully, 441.  
 awinter, 254.  
 awkwardness, 320.  
 awl, 111, 316.  
 awn, 316.  
 awork, 449.  
 a worthy, 218.  
 ÂWUHT, 478.

*ax* = ask, 638.  
*axe*, 112.  
*Axe*, 19.  
*ay*, 102, 104, 179, 181,  
 182 ff, 514.  
*aye*, 202, 514.  
*ayt* = eat (pret.), 182.  
*-aze*, 367.  
*azimuth*, 353.  
*azure*, 75, 191.  
*azurn* (Milton), 391.

*B*, the character, 229.  
 — consonant, 5, 136,  
 137, 187.  
 — with *m*, 137.  
*ba'* (Scottish) = ball,  
 135.

*bacchanalian*, 419.  
*bace* (= base), 162.  
*bachelor*, 75, 338.  
*backlins*, 436.  
*backwards*, 435.  
*bad*, 388, 422.  
*bade*, 267.  
*badge*, 315.  
*BÆCERE*, 319.  
*BÆCISTRE*, 385.  
*BÆR*, *BÆRON*, 278.  
*baggage*, 335.  
*baile and borowe*, 77.  
*bairn*, 86.  
*bake*, 267, 278, 617.  
*bakehouse*, 617.  
*baken*, 267.  
*baker*, 112, 319.  
*balad*, 352.  
*balance*, 75.  
*balcony*, 619.  
*ball*, 103, 135.  
*balloon*, 342.  
*balustrade*, 352.  
*balm*, 135.  
*bamboo*, 353.  
*band* (noun), 123.  
*band* (verb. pret.),  
 278.  
*banish*, 74, 75.  
*baptise*, 75.  
*baptistery*, 364.

*barbaresque*, 407.  
*barbaric*, 420.  
*bard*, 29.  
*Bardic*, 406.  
*bar*, 267.  
*bare*, 267, 388.  
*barm*, 316.  
*BARN*, 278.  
*barn-door*, 226.  
*barony*, 329.  
*barr*, 278.  
*barren*, 75.  
*barricade*, 352.  
*barrier*, 339.  
*barrow*, 316.  
*Bartholomew*, 175.  
*basin*, 343.  
*basis*, 369.  
*bask*, 305.  
*bastard*, 342.  
*baste* = beast, 184.  
*bat*, 103, 260.  
*bate*, 103.  
*bath*, 112, 113.  
*badask*, 305.  
*bathe oneself*, 305.  
*bathos*, 369.  
*battery*, 331.  
*battle*, 75, 325, 329.  
*battlement*, 333.  
*Bavaria*, 329.  
*baxter*, 316, 384.  
*bayard* = bayhorse,  
 342.  
*bazaar*, 353.  
*be-*, 79, 306, 559, 606 a.  
*be* (verb), 5, 9, 30,  
 178, 252, 255, 267,  
 290 ff, 294, 295,  
 297, 463, 578 f,  
 580 e, 581, 585 f,  
 588.  
*BE* = by, 522.  
*be off*, 524.  
*beacon*, 316.  
*beadledom*, 323.  
*BÉAH*, 267.  
*behead*, 306.  
*BEALH*, 267.  
*beam*, 20, 316.

*bean*, 20.  
*bear*, 5, 11, 187, 267,  
 278, 315.  
*beast*, 75, 179, 184.  
*beat*, *beaten*, 181, 267.  
*beatify*, 308.  
*beating* (Yar-  
 \* mouth), 82.  
*beatitude*, 362.  
*Beauchamp* (sound),  
 184.  
*beauties the most op-  
 posite*, 563.  
*beautify*, 308.  
*beauty*, 75.  
*BÊC*, 381.  
*because*, 543, 548.  
*bechance*, 306.  
*become*, 267, 306, 559,  
 585, 606 a.  
*bed*, 12, 315.  
*bedesman*, 607.  
*bee*, 104, 178, 315.  
*beech*, 5, 20.  
*beef*, 41.  
*bee hive*, 566.  
*been*, 267, 290, 291,  
 294.  
*befal*, 306.  
*befit*, 306.  
*BEFORAN*, 606 a.  
*before*, 158, 220, 606 a.  
*before coming*, 580 f.  
*befriend*, 306.  
*began*, 267, 285.  
*beget*, 267, 306.  
*begin*, 117, 267, 306.  
*beginning*, 3.  
*begnaw*, 306.  
*begrime*, 306.  
*beguile*, 306.  
*begun*, 266, 267.  
*behalf*, 234, 606 a.  
*behave*, 306.  
*behead*, 306.  
*behest*, 606 a.  
*behind*, 606 a.  
*behold*, 197, 267, 306.  
*behoof*, 606 a.  
*behoove*, 306.

- behowl, 306.  
 being, 294, 545, 580 e.  
 beleue, 146.  
 beleued, 184.  
 BELGE, 267, 274.  
 belie, 306.  
 belief, 606 a.  
 belieffulness, 321.  
 believe, believed, 184,  
     262, 303, 306.  
 believer, 319.  
 believes, believest, 262.  
 belike, 543.  
 bellicose, 411.  
 belong, 306, 606 a.  
 belove, 306.  
 bemad, 306.  
 bemete, 306.  
 bemoan, 306.  
 bemock, 306.  
 bemoil, 306.  
 ben, 522.  
 bend, bended, bent,  
     298.  
 beneath, 606 a.  
 beneficence, 356.  
 benevolence, 356.  
 benevolent, 416, 417.  
 Bengalese, 408.  
 benign, 75.  
 benignity, 75, 349.  
 benison, 332.  
*Benson* = Bensington,  
     633.  
 be off, 524.  
 BÉODE blended with  
     BIDDE, 274.  
 BEORHT, 132.  
 bepaint, 306.  
 bequeath, 306.  
 berattle, 306.  
 BERCT, 132.  
 Bercta, 132.  
 BERCTFRID, 132.  
 BERCTGILS, 132.  
 BERCTHUN, 132.  
 BERCTRED, 132.  
 BERCTUALD, 132.  
 BERE, 278 (2).  
 bere, 20, 41, 104.  
 bereave, 306.  
 berhyme, 306.  
 berry, 133.  
 beseech, 306.  
 beseeke, 306.  
 beseem, 306.  
 beset, 79, 306.  
 beshrew, 306.  
 beside, 531, 606 a.  
 besides, 527.  
 besiege, 75, 79, 306.  
 BESITTAN, 79.  
 beslobber, 306.  
 besmear, 306.  
 besmirsch, 306.  
 besom, 316.  
 besort, 306.  
 bespeak, 306.  
 bespice, 306.  
 best, 422, 431.  
 bestain, 306.  
 bestead, 306.  
 bestill, 306.  
 bestir, 306.  
 bestow, 306.  
 bestraught, 306.  
 bestrew, 306.  
 bestride, 306, 650.  
 betake, 306.  
 BÉTAN, 82.  
 beteem, 306.  
 bethink, 306.  
 Bethlehemite, 363.  
 bethump, 306.  
 betide, 306.  
 betoken, 306.  
 betoss, 306.  
 betray, 79, 306.  
 betrim, 306.  
 betroth, 306.  
 betrothal, 360.  
 better, 422.  
 between, 531, 606 a.  
 betwixt, 138, 527.  
 beuk, 267, 268.  
 bewail, 306.  
 beweepe, 306.  
 bewet, 306.  
 bewitch, 306.  
 bewray, 79, 306.  
 beyond, 491, 606 a.  
 BHU (Sanskrit), 290.  
 bible, 75, 329.  
 BIDDAN, 117.  
 bid, bidden, 117, 159,  
     267, 268, 274.  
 bidden, 267.  
 bide, 159, 267.  
 bier, 315.  
 big, bag (verb) =  
     build, 275, 291.  
 bight, 317.  
 bihāḥ, 531.  
 Bill = Will, 373.  
 billowy-bosomed, 608.  
 billy-goat, 384.  
 bin, 267, 294.  
 bind, 105, 123, 267,  
     278.  
 binder, 319.  
 biology, 364.  
 birch, 20.  
 bird (BRID), 638 note.  
 BIRNE, 278.  
 BISCOPHĀD, BISCOP-  
     DŌM, BISCOPRICE,  
     326.  
 bishopric, 328.  
 bissopes, 61.  
 bit (verb), 267.  
 bit (noun), 260.  
 bit bodie, 377.  
 bite, bitten, 105, 260,  
     266, 267, 278.  
 bitter, 392.  
 black, 111.  
 blackbird, 600, 618.  
 blade, 112.  
 blain, 316.  
 blame, 75.  
 blan, 267, 268.  
 blanch, 75.  
 blanc-mange, 75.  
 blank, 400.  
 blatant, 405.  
 blazonry, 331.  
 bleed, bled, 300.  
 blemish, 74.  
 blend, blent, 298.  
 blessing, 318.



- BLETSUNG, 318.  
 blew, 267.  
 blight, 105, 317.  
 blind, 117.  
 blindlins, 436.  
 blindness, 320.  
 blinn, 267, 268.  
 bliss, 315.  
 blood, 12.  
 bloodthirsty, 604.  
 bloody, 395.  
 bloom, 20, 316.  
 bloomy, 395.  
 blossom, 20.  
 blow, blown, 267.  
 BLUNNEN, 267.  
 board, 41.  
 Board School, 565.  
 boar-pig, 384.  
 boast, 75, 187.  
 boat, 111, 315.  
 boatswain, 597, 601.  
 Bob = Rob, 373.  
 BOC, 381.  
 bodice, 381.  
 bodie, 377.  
 bodkin, 317.  
 body, 480, 640.  
 BOCEN, 267.  
 boil, 75.  
 boisterous, 409.  
 bold, 388.  
 BOLGEN, 267.  
 bol-s-ter, HOLSTER,  
     316.  
 bombastic, 406.  
 bond, 123.  
 bōnd, 267, 278.  
 bondage, 335.  
 bondsman, 572, 607.  
 BON-E, 88.  
 bone, 111, 315.  
 bonnie, 88.  
 bonny, 86, 88.  
 books, 381.  
 boon, 172.  
 boor, 41.  
 boorish, 393.  
 boot (to-boot), 88.  
 Borderer, 319.  
 bore, 267, 278.  
 BOREN, 278.  
 born, 267.  
 borne, 267.  
 borough, 153, 315.  
 borow, 77.  
 borrow, 316.  
 bosom, 316.  
 BÖT, 82.  
 bot, 82, 267, 268.  
 both, 12.  
 bother (of both), 460.  
 bought, 300.  
 bound, bounden, 266,  
     267, 278.  
 bountihed, 326.  
 bounty, 75.  
 bouquet, 154, 334.  
 bowed, 267, 278 (5).  
 bowel, 329.  
 bower, 119, 260, 316.  
 bowl, 267, 268,  
     274.  
 bow-wow, 228.  
 boy, 187, 328.  
 boyhood, 326.  
 'Boz,' 373.  
 bracelet, 334.  
 BRÆD, BRÆDON, 278.  
 BRÆGD, 278 (1).  
 BRÆGEN, 316.  
 braggart, 342.  
 braid-ed, 278 (3).  
 brain, 316.  
 brak, brake, 267.  
 bramble, 20, 112, 316.  
 bran, 20.  
 branchlet, 334.  
 brand (fira), 111.  
 brast, 267.  
 bravado, 352.  
 brave, 400.  
 bravery, 331.  
 brawlins, 436.  
 breach, BRECAN, 260.  
 bread, 12, 138, 179,  
     260, 315.  
 bread-and-cheese, 599.  
 breadloaf, 599.  
 breadth, 317.  
 break, 11, 181, 184,  
     260, 267.  
 \* breaking (inf.), 580 a.  
 breaking up, 501.  
 break-up, 501.  
 break-water, 597.  
 breast, 315.  
 breath, 260.  
 breathe, 252, 260,  
     293.  
 BRËC, 381.  
 BREDE, 278 (3).  
 breed, bred, 300.  
 BREGDE, 278 (1).  
 brecks, 381.  
 BREMEL, 316.  
 brether, 380.  
 bretheryn, 380.  
 brethren, 380.  
 BRETWALDA, 25.  
 brew, brw, brenn,  
     260, 267, 268, 617.  
 brewery, 331.  
 brewhouse, 617.  
 brewster, 384.  
 brick house, 425.  
 bridal, 360.  
 bride, 315.  
 'bridegroom,' 187.  
 bridge by bridge, 450.  
 bridle, 117.  
 brigade, 352.  
 brigandage, 335.  
 bright, 132, 305, 394.  
 brighten, 305.  
 bright stars, 460.  
 BRIHT, 132.  
 BRIHTHELM, 132.  
 BRIHTNOTH, 132.  
 BRIHTRIC, 132.  
 BRIHTWOLD, 132.  
 BRIHTWULF, 132.  
 brilliant, 405.  
 brim, BREME, 390.  
 brinded, Sh., 389.  
 brindle, 389.  
 brindled, 389.  
 bring, brang, 275.  
 bring, brought, 300.  
 brisk, 431.

Brittany, 329.  
 brittle, 389.  
 broad, 111.  
 broaden, 305.  
 broad-shouldered,  
     607.  
 BRÔC, 381.  
 BRODEN, 278.  
 BROGDEN, 278.  
*broid-ed*, 278 (1).  
 broke, broken, 267,  
     278.  
*brook-ed*, 278 (5).  
 brooklet, 377.  
 broomstick, 612.  
 brose, 381.  
 brother, 5, 11, 316.  
 brotherhood, 326.  
 BROÖORÆDEN, 324.  
 brought, 300.  
 brownie, 377.  
 BRUGDON, 278.  
*bruze* (Sp.), 346.  
 BRÛDLÁC, 325.  
 bubble, 316, 377.  
 buccaneer, 340.  
 buck, 119, 315.  
 budget, 334.  
*buds nesens* (Norfolk),  
     380.  
 buffoon, 342.  
 build, builded, built,  
     298.  
 buildress, 384.  
 Bulgaria, 329.  
 bull, 118, 191.  
 bullock, 317.  
 bumpkin, 377.  
 bumptious, 409.  
 bundle, 316.  
 bungalow, 353.  
 buoyant, 405.  
 BÛR, BUAN, 260, 316.  
 burden, 316.  
 burdie, 377.  
 burgage, 335.  
 burgess, 348.  
 burgh, 153.  
 burgher, 319.  
 Burgundy, 329.

BURH, 153.  
 burial, 360.  
 burly, 395.  
*burn-ed*, 278 (1).  
 BURNON, BURNEN,  
     278.  
 burnish, 74.  
 bursten, burst, 267,  
     278.  
 'bus, 370.  
 bush, 118.  
 bushel, 329.  
 Bushy Park, 395.  
 business, 83, 234.  
 busk, 305.  
 bustard, 342.  
 but, 119, 176, 226,  
     533.  
 — adv. and conj., 219,  
     522, 550.  
 — preposition, 220,  
     522.  
 but = BÛTAN = with-  
     out, 220, 522.  
 BÛTAN, 176, 220, 522.  
 but and ben, 628.  
 butcher, 338.  
 butt-end, 79.  
 buttress, 82, 348.  
 buxom, 32, 399.  
 buy, 300.  
 buzzard, 342.  
 by, BI, BE, 187, 226,  
     447, 522, 523, 525,  
     559, 606.  
 by-, 606 a.  
 by all means, 448.  
*by cantelmels*, 447.  
*by cause*, 543.  
 by chance, 448.  
*byewits* = boots, 107.  
 by-gone, 606 a.  
 by-lane, 606 a.  
 by little and little, 447.  
 by-path, 606 a.  
 BYRIGELS, 360.  
 by'r-leave, 206.  
 BYSIG, 84.  
 by-stander, 606 a.  
 by the way, 448.

by turns, 448.  
 by us, 631.  
 by-way, 606 a.  
 by-word, 606 a.  
 by-work, 606 a.

C, the consonant, 132,  
     139, 147, 148, 149.  
 — (before k), 139.  
 — (before e, i, y) = ch  
     or tch, 147.  
 — = k (before a, o, u,  
     l, r), 139.  
 — (French), 134.  
 — (Saxon) = tch, ch,  
     k, 147, 165.  
 — convertible with S,  
     134, 139, 162.  
 — = s, 134, 162.  
 c a' (Scottish) = call,  
     135.  
 cab, 370.  
 cabinet, 334.  
 cable, 216.  
 caddie, 377.  
 CÆG, cæge, 147,  
     178.  
 CÆRS, 638.  
 caitiff, 75.  
 calculate, 32.  
 calico, 353.  
 calf, 41, 114, 135, 315.  
 calisthenics, 368.  
 calff (Scottish) = chaff,  
     135.  
 call, 59, 103, 135, 139.  
 callow, 388.  
 Calvinist, 366.  
 Calvinistic, 420.  
 came, 267.  
 campaign, 350, 402.  
 campanile, 353.  
 can, 32, 36, 168, 279,  
     280, 587.  
 Canaanite, 363.  
 canakin, 377.  
 candidate, 367.  
*Candish* (Cavendish),  
     633.

- candle, 111, 329.  
 cane, 187.  
 canine, 413.  
 cannonade, 352.  
 canoe, 177.  
 canon, 32, 147, 369.  
 cantata, 353.  
 canteen, 343.  
 cantelmele, 447.  
 canto, 353.  
 cap, 260.  
 cape, 75.  
 capercailzie, 130.  
 Capital, Capitals, 418.  
 capitalist, 366.  
 capon, 111, 342.  
 captain, 402.  
 captainess, 384.  
*captivg*, 580 a.  
 captivate, 309.  
 captive and thrall, 77.  
 capture, 344.  
 caravan, 353.  
 carbonate, 361.  
 CARCERN, 18.  
 Cardinal, 418.  
 cardinales virtues, 387.  
 care, 111.  
 carelessness, 320.  
 carf, 267, 269.  
 caricature, 344.  
 cark and care, 628.  
 carle, 383.  
 carline, 383.  
 Carlylese, 408.  
 carnage, 335.  
 carral, 418.  
 carpenter, 75, 338.  
 carriage, 75, 335.  
 carry, 75.  
 cart, CRÆT, 113, 638  
     note.  
 cart-horse, 601.  
 carve, carven, 267,  
     278.  
*carve-ed*, 278 (1).  
 cascade, 352.  
 case, 75, 234, 543.  
 cashier, 338.  
 cashmere, 353.  
 cast, 59, 267.  
 caste, 353.  
 casten, 267, 269.  
 castle, 41, 75, 329.  
 casualty, 349.  
 casuist, 366.  
 casuistry, 366.  
 cat, 103, 111.  
 catastrophe, 369.  
 catastrophism, 365.  
 catch, 300.  
 catch'd, 302.  
 cate, 103.  
 catechism, 365.  
 catena, 363.  
 cathartic, 420.  
 Cathedral, 418.  
 catholic, catholicick,  
     161.  
 catholicism, 365.  
 catkin, 317.  
 cat-o'-nine-tails 611.  
 cattle, 75, 329.  
 cattle-disease, 565.  
 caught, 300.  
 cauldrie, 400.  
 cause, 75, 543.  
 caustic, 420.  
 cauterize, 310.  
 cavalcade, 352.  
 cavalry, 331.  
*-cayve*, 184.  
 CAZIEI, 134.  
 CEAFU, 147.  
 CÉAP, 617.  
 CÉAPMAN, 147.  
 CEARF, 278.  
 CÉAS, 278 (5).  
 cease, 75.  
 CEASTER, 18, 147.  
 cedarn (T.), 391.  
 ceiling, 178.  
 -ceit, 178.  
 -ceive, 178.  
 CELE, 147.  
 celestial, 75.  
 celestially, 162.  
 celibacy, 350.  
 cement, 333.  
 cemetery, 364.  
 CEMPA, 139.  
 CÈNE, 139, 147.  
 censure, 344.  
 census, 363.  
 CENT, 139, 147.  
 center, 187.  
 centesimal, 418.  
 centre, 134.  
 CÈOL, 147.  
 CEORFE, 278.  
 CEORL, 55, 147.  
 CÉOSAN, 147.  
 CÉOSE, CÉAS, 278.  
 CÉPAN, 139, 147.  
 cere, 104.  
 certain, 75, 256, 402,  
     493, 497.  
 certainly, 32.  
 certainty, 349.  
 certes, 75.  
 certitude, 362.  
*cesser*, 330.  
 ch (Italian), 134, 140.  
 ch (French) = sh, 134,  
     140.  
 ch, 132, 134, 139, 140,  
     147, 148, 149, 191,  
     254.  
 ch (from CE), 606 a.  
 -ch, 393.  
*chafer*, 111.  
 chaff, 112, 135, 147,  
     374.  
 chagrin, 134.  
 chain, 75.  
 chaise, 134, 381.  
 Chaldee, 341.  
 chalmers (Scottish)  
     = chamber, 135.  
 Chaimers, 135.  
*cham* = I am, 255.  
 chamber, 75, 135.  
 chamberlain, 318.  
 chamois, 134.  
 champagne, 134.  
 champion, 75, 139,  
     342.  
 chance, 32, 56, 75,  
     140.

- chancellor, 41.  
 change, changed, 75,  
     140, 303.  
 changeling, 318, 377.  
 change's sake, 572.  
 canon, 147.  
 chant, 147, 175.  
 chanter, 337.  
 chanticleer = *chantec-*  
     *cleer*, 340.  
 chaos, 369.  
 chapel, 329.  
 chapelry, 331.  
 chaplain, 402.  
 chapman, 147, 617,  
     618.  
*chapmanhede*, 326.  
 chaplet, 334.  
 character, 140, 369.  
 characterisation, 358.  
 characteristic, 420.  
 charade, 134.  
 charge, 75.  
 charioteer, 340.  
 charity, 56, 75, 349.  
 charlatan, 134.  
 Charlotte, 134, 140.  
 charm, 75.  
 chase, 75.  
 chasm, 367.  
*chast*, 147.  
 chaste, 75.  
 chastise, 347.  
 chastisement, 333, 347.  
 chastity, 75.  
 chattels, 56.  
 chaunt, 175.  
*chayt* = *heat*, 182.  
 cheap, cheaper, cheap-  
     est, 217.  
 Cheapside = market-  
     side, 617.  
 cheer, 75.  
*cheesen* (Dorset), 380.  
*Cheesey* = Chelsea,  
     633.  
 chemist, 366.  
 chemistry, 331, 366.  
 cheroot, 140, 353.  
 cherry, 381.  
*chess*, 267.  
 Chester, 147.  
 -chester, 18.  
 chestnut horse, 565.  
*chew-ed*, 278 (5).  
*cheyney* = china, 173.  
 Chezy, 134.  
 chicanery, 134.  
 chick, 381.  
 chicken, 117, 316,  
     381.  
 chickens, 381.  
*chicking*, 580 a.  
 chick nor child, 628.  
 chid, *chidden*, 267.  
 chide, 147, 267.  
 chief, 75, 329.  
 chiefly, 439.  
 chieftain, 402.  
 child, 105, 117, 147,  
     383, 428.  
 childer, 380.  
 childhood, 326.  
 childly, 398.  
 children, 117, 380.  
*childring*, 580 a.  
 chiliad, 460.  
 chill, 147.  
*chill* = I will = Ich  
     will, 255.  
 chin, 117, 147, 315.  
 china, 173.  
 Chinese, 408.  
 Chippenham, 617.  
 Chipping Norton, 617.  
 Chipping Ongar, 617.  
*chirurgion*, 134.  
 chivalrous, 75, 409.  
 chivalry, 75, 134.  
 chlorate, 361.  
*chode*, 267, 269.  
 Cholmondeley, 633.  
 chorus, 369.  
 choose, chose, chosen,  
     140, 147, 267, 278.  
 chough, 153.  
 christen, 305, 391.  
 christendom, 323.  
 christian, 391, 419.  
 christianity, 323.  
 christianize, 310.  
 chronicle, 140.  
 chronology, 364.  
*chud* = I would, 255.  
*Chumley* (Cholmon-  
     deley), 633.  
 chump, 187.  
 church, 140, 147, 148,  
     425.  
 church-ale, 360.  
 churl, 41, 55, 147, 316.  
 churlish, 393.  
 Ciceter = Cirencester,  
     633.  
 CICEIN, 117.  
 CİDAN, 147.  
 CILD, 117, 147, 383.  
 Cingalese, 408.  
 CIN, 117, 147.  
 cink, 56.  
 cipher, 353.  
 CIRCE, 147.  
 circuit, 75.  
 circular, 418.  
 circum-, 606 c.  
 circumference, 356,  
     606 c.  
 circumlocution, 606 c.  
 circumnavigate, 606 c.  
 circumspect, 606 c.  
 circumstance, 75, 234,  
     355, 606 c.  
 circus, 363.  
 -cism, 365.  
 citizen, 130, 350.  
 city, 75, 134, 349.  
 citycism, 365.  
 civil, 413.  
 civilisation, 358.  
 civility, 349.  
 ck = kk, 139, 16.  
 clad, 300.  
 claimant, 405.  
 clam, 267, 269, 278.  
 class, *classis*, 32, 363.  
 classification, 227.  
 clave, 267.  
*clave*, 267, 269.  
 Claverton = CLAT-  
     FORDTUN, 633.

- clean, 179.  
 cleanly, 398.  
 clear, 75.  
 cleave = divide, 267.  
 cleave = adhere, 267.  
 cleft, 267, 269.  
 clemency, 227, 356.  
 clerk, 169.  
 clever, 375, 392, 423 c.  
 clew, 139.  
 'click,' 154.  
 climacterick, 161.  
 climax, 369.  
 climb, 137, 267.  
 CLIMBAN, 278.  
 climb-ed, 278 (1).  
 cling, 267.  
 clique, 154.  
 cloister, 75.  
 clomb, 267.  
 clomben, 267.  
 closure, 344.  
 cloth, 111, 315.  
 clothe, -ed, 300.  
 cloudlet, 334.  
 clout, 20, 119.  
 clove, cloven, 267.  
 clover, 20, 316.  
 CLUMBON, CLUMBEN, 278.  
 clung, 267.  
 clupie = call, 61.  
 CNAPE, 147.  
 CNĀWAN, 147.  
 CNEDAN, 147.  
 CNĒOW, 147.  
 CNIHT, 147.  
 CO- (with), 606 c.  
 coal-layers, 598.  
 coal-producing, 598.  
 coast-line, 598.  
 coat, 187.  
 coat-of-arms, 611.  
 coaxation, 358, n.  
 cob, 139.  
 cobweb, 371.  
 COCCEL, 20.  
 cockaigne, 350, 402.  
 cockade, 342.  
 cock-boat, 20.  
 cock-chafer, 316.  
 cockerel, 329.  
 cockle, 20.  
 cock-sparrow, 384.  
 cod, COD, 20.  
 codify, 308.  
 codling, 318.  
 coeval, 606 c.  
 cognizance, 355.  
 co-heir, 606 c.  
 coint (O.F.), 423 c.  
 cold, 388.  
 collation, 75.  
 colonial, 418.  
 colonization, 358.  
 colossal, 418.  
 colour, 84, 359.  
 colourable, 404.  
 COM, COM, 267, 269.  
 comb, 111.  
 come, 267, 584, 585.  
 come by, 559.  
 come down, 560.  
 come in, 597.  
 come up, 501.  
 comely, 438.  
 comen, 267, 269.  
 come on, 584.  
 comer, CUMA, 319.  
 comestibles, 218.  
 comfort, 75.  
 comfortable, 403, 404.  
 comfortable (adv.), 432.  
 comlgnng, 318.  
 command, 75.  
 commandant, 405.  
 commandment, 75, 333.  
 commencing, 32.  
 commend, 75.  
 commendatory, 415.  
 commercial, 418.  
 commeth, 146.  
 commission, 75.  
 commen, 75, 400.  
 commonwealth, 600.  
 company, 75, 329, 606 c.  
 comparative, 412.  
 comparison, 332.  
 compass, 75.  
 compasement, 333.  
 compassion, 32, 75, 358.  
 compassionate, 417.  
 compendium, 363.  
 competence, 356.  
 complain, 75.  
 complaisance, 355.  
 complaisant, 405.  
 complete, 157.  
 complexion, 75.  
 compline, 391.  
 compo, 370.  
 composedness, 320.  
 composicioun (Ch.), 77.  
 comprehend, 75.  
 comrade, 352.  
 com, 280.  
 con-, co-, 606 c.  
 conceave, 184.  
 conceit, 75.  
 conceive, 184.  
 concentric, 406.  
 concern, 34, 234.  
 conclude, 75.  
 conclusion, 75.  
 conclusive, 412.  
 conculcation, 358.  
 condign, 105.  
 condition, 32, 75.  
 conditional, 418.  
 condone, 32.  
 confederacy, 350.  
 confessional, 418.  
 confident, confident, 405, 416.  
 confidence, 356.  
 conflagration, 358.  
 confound, 75.  
 confusion, 75.  
 congratulation, 358.  
 congregational, 418.  
 conjecture, 75.  
 conjoin, 75.  
 conjunction, 546.  
 conner, 319.  
 connoisseur, 351.

- conquest, 75.  
 conscience, 75, 356,  
     589.  
 consciousness, 320.  
 consciousnesses, 320.  
 conseil, 61.  
 consensus, 363.  
 consequence, 356.  
 conserve, 75.  
 consider, 75.  
 considerate, 417.  
 Consols, 371.  
 consonant, 606 c.  
 conspiracy, 350.  
 conspiring, 580 c.  
 constable, 75.  
 constancy, 355, 356.  
 constant, 405.  
 constrain, 75.  
 constituency, 356.  
 constitutional, 418.  
 constitutionalize, 310.  
 consular, 418.  
 consulate, 361.  
 contagion, 75.  
 contemplate, 619.  
 contemporary, 418,  
     414, 606 c.  
 contemptible, 403.  
 content, 75.  
 contentedness, 320.  
 contest, 155.  
 contra-, contro-, 606 c.  
 contractile, 413.  
 contradict, 606 c.  
 contrariwise, 517.  
 contrary, 75, 156.  
~~contra~~, 155.  
 contrition, 358.  
 contro-, 606 c.  
 controversy, 606 c.  
 contumacy, 350.  
 convert, 75.  
 convey, 75.  
 cook, 75.  
 cookery, 331.  
 coolie, 353.  
 coolnesses, 320.  
 coost, 267, 269.  
*cop, cob*, 371.  
 cope, 75.  
 Copenhagen (as verb),  
     216.  
 coquette, 334.  
 coracle, 2c.  
 corage, 155.  
 cordial, 75, 401.  
 CORFEN, 267, 278.  
 cormorant, 430.  
 corn, 20, 315.  
 Cornwall, 22.  
 corny, 395.  
 coronation, 75, 358.  
 corpulent, 417.  
 correct, 75.  
 corridor, 353.  
~~corven~~, 267.  
 cosmos, 369.  
 cosy, 395.  
 cottage, 335.  
 cotton, 353.  
 cough, 153.  
 couple, 329.  
 could, the *l*, 168; the  
     vowel, 187; help-  
     verb, 279 f, 587.  
 counsell, counsel, 61,  
     75, 162.  
*counsellés générales*,  
     387.  
 Count (dignity), 41.  
 count (verb), 32.  
 countenance, 75.  
 counter, 337.  
 counter-, 606 b.  
 counteract, 606 b.  
 couhterfeit, 75, 606 b.  
 countermand, 606 b.  
 counter-reformation,  
     606 b.  
 counter-revolution,  
     606 b.  
 countess, 41, 75, 384.  
 country, 75, 155.  
 country-house, 612.  
 couple, 329.  
 courage, 75, 155.  
 course, 75, 234.  
 court, 75, 329.  
 courteous, 75, 409.  
 courtesy, 75, 78, 329.  
 cousin, 75, 343.  
 -couth, 119, 168, 632.  
 covenant, 75.  
 cov.r, 75.  
 cover-chief, 75.  
 covetise, 345, 346.  
 covetize (Sp.), 346.  
 covetous, 409.  
 cow (verb), 59.  
 cow, 41, 119, 315,  
     38r.  
 coward, 342.  
 cowardice, 345, 347.  
 cowry, 353.  
 cowslip, 119.  
 crab, 111.  
 crack, 139.  
 cradle, 111, 316.  
 craft, 315.  
 craftsman, 607.  
 crag, 20.  
 crane, 111.  
 craniology, 364.  
 crap, 267, 269.  
 CRÄWEN, 267.  
 creative, 412.  
 creator, 75.  
 creature, 75.  
 credence, 75.  
 creditour, 359.  
 creed, 104, 363.  
 creep, crept, 267, 278.  
     300, 304.  
*creep-ed*, 278 (5).  
 crescive, 412.  
 cress, CÆRSE, 316,  
     638.  
 cretaceous, 409.  
 crew, 267.  
 crib, 12.  
 cricket, 334.  
 crime, 75.  
 criminal, 360.  
 criminatory, 415.  
 criminous, 409.  
 cripple, 316.  
 crisis, 369.  
 CRISTEN, 391.  
 CRISTES + MÆL, 437.

- criterion, 369.  
 criticism, 365.  
 crochet, 334.  
 crock, 20.  
 crop, 59, 139.  
*cropt*, 267, 269.  
*cropten*, 267, 269.  
 cross-barred, 607.  
*crroung* (inf.), 61.  
 crow, 267.  
 crowd (fiddle), 20.  
 crown, 75.  
 crude, 75.  
 cruel, 75, 401.  
 cruell, 162.  
 cruelty, 75.  
 crumpet, 20.  
*ctuppen*, 267.  
 crusade, 352.  
 CŪ, 381.  
 CUDBERCT, 132.  
 CUDBRIHT, 132.  
*cudcto*, *cudtono* =  
   *couldstthon*, *couldst*  
   *thou not*, 254.  
 culture, 344.  
 cum, cum, 118.  
 CUMAN, 118.  
 CUNNAN, 36, 168.  
 cunning, cunningest,  
   422, 423 c.  
 cupola, 353.  
 curate, 75, 361.  
 curator, 363.  
 cure, 75.  
 CURFON, 278.  
 curious, 75.  
 curiosity, 357.  
 CURON, CQREN, 278.  
 curry, 353.  
 curtain, 343.  
*cutreige*, 78.  
 custom, 56, 75.  
 cut, 139.  
 CW = qu, 142.  
 CWÆÐ, 142.  
 CWALM, 142.  
 CWELC, CWÆL, CWÆ-  
   LON, 278 (2).  
 CWEPE, 267, 274.  
 CWEN, 142.  
 CWIC, 142.  
 CWOLEN, 278.  
 Cŷ, 381.  
 cycloid, 368.  
 cycloidal, 420.  
 cygnet, 334.  
 CYÐ, 147.  
 CYN, 139, 147.  
 CYNERICE, 328.  
 CYNING, 318, 378.  
 CYNG, 139, 147.  
 cynical, 418.  
 Cyprian, 419.  
 CYRICE, 147.  
 D, the character, 229.  
 — the consonant, 5,  
   138, 149, 187.  
 — before *g*, 149.  
 — between *l* and *r*,  
   138.  
 — with *n*, 138.  
 daddie, 377.  
 DÆD-BÔT, 82.  
 DÆG, DÆGES, DÆGE,  
   127.  
*dafter* = daughter,  
   153.  
 DAGAS, DAGA, DA-  
   GUM, 110, 127, 378.  
 dagger, 103.  
 daily, 398, 433.  
 dainties, 75.  
 dainty, 395.  
 daisy, DÆGES ÉAGE,  
   632.  
 dale, 10.  
 Dalf, 267. c  
 Dalmatia, 329.  
 Dalziel = Dee-ell, 130.  
 damage, 335.  
 dame, 329.  
 damn, 75.  
 damsel, 329.  
*dan* = *dominus*, 336.  
 dance, 75.  
 danger, 75, 336.  
 Danish, Dansk, 393.  
 Dantesque, 407.  
 dare, 240, 279.  
 daresay, 240.  
 darkling, 436.  
 darklins, 436.  
 darkness, 320.  
 darksome, 399.  
 darling, 318.  
 dart, 260.  
 Dartmouth, Dart,  
   169.  
 Darwinism, 365.  
 Darwinian, 419.  
 dastard, 342.  
 date, 103.  
 daughter, 5, 10, 41,  
   132, 153, 316.  
 daunceress, 384.  
*Daungert*, 336.  
 day, 10, 127, 179, 315,  
   378, 433.  
 day by day, 450.  
 days, 110, 181, 378.  
 daysman, 607.  
 days of yore, 425.  
 dd (Welsh), 138.  
 de-, 606 c.  
 dead, 179, 388.  
 deaf, 10.  
 DÉAH, 279, 283.  
 deal, 10, 179, 234, 300,  
   315, 480.  
 dealer, 319.  
 DEALF, 278.  
 dealt, 300 note.  
 deanery, 331.  
 dear, 32, 179, 181, 388.  
 dearth, 317.  
 death, 10, 179,  
   181.  
 debate, 75.  
 debonair, 75.  
 decade, 364, 460.  
 deceive, 184.  
 deceit, 75.  
 deceive, 184.  
 deceived, deceived,  
   146, 184.  
 decimate, 309.  
 declare, 75.  
 declension, 332.

- decoration, 358.  
 decree, 341.  
 decrepitude, 362.  
 deed, 10, 315.  
 deemster, 316.  
 deep, 305, 430.  
 deepen, 305.  
 deep-throated, 607.  
 deer, 5, 41, 104, 133,  
     315, 382.  
 defence, 75, 356.  
 defend, defended, 303.  
 deference, 356.  
 deficit, 363.  
 degeneracy, 350.  
 degree, 32, 75, 341.  
 dehonouration, 358.  
 deify, 308.  
 deign, 178.  
 deject, 606 c.  
 dejectedness, 320.  
 delectable, 410.  
 delegate, 361.  
 DELFE, 137, 278.  
 delicacy, 350.  
 delicate, 417.  
 delight, 75.  
 delightful, 422.  
 delightful, 422.  
 delightful, 399.  
 delinquent, 358.  
 delinquent, 410.  
 'delt,' 300.  
 delve, 137, 267, 278.  
 delve-ed, 278 (1).  
 demand, 75.  
 demise, 56.  
 demurrer, 330.  
 denegation, 603 a.  
 denizen, 350.  
 denomination, 32.  
 deodorize, 310, 606 c.  
 depart, 75, 560.  
 departure, 344.  
 depend, 546.  
 dependency, 356.  
 dependent, 416.  
 depend upon it, 545.  
 deportment, 333.  
 deposit, 363.  
 dépôt, 329.  
 deputy, 341.  
 Derby, 169.  
 derive, 75.  
 derogatory, 415.  
 Derwent, 169.  
 Derwent, 19.  
 descend, 75, 560,  
     606 c.  
 descendant, 405.  
 describe, 75.  
 description, 75, 358.  
 desert, 75.  
 deserve, 75.  
 desirable, 403.  
 desire, 75.  
 desolate, 417.  
 despair, 75, 606 c.  
 desperado, 352.  
 despise, 75.  
 despite, 75, 531.  
 despite of, 531.  
 despotic, 420.  
 destiny, 75.  
 destruction, 75.  
 desyre = desire, 162.  
 detecting, 580 c.  
 detective, 412.  
 determinate, 75, 417.  
 detriment, 333.  
 detritus, 363.  
 Deuce, 56.  
 Deutsch, 393.  
 development, 333.  
 device, 260.  
 devise, 56, 75, 260.  
 devize, 346.  
 devotee, 341.  
 devotion, 75.  
 devotional, 418.  
 devour, 75.  
 dexterity, 349.  
 dexterous, 409.  
 dg, 149.  
 dh, 97, 138, 191.  
 diadem, 368.  
 diagnosis, 369.  
 diatonic, 420.  
 dice, 55.  
 DICERE, 117.  
 Dick = Rich, 373.  
 did, DYDE, 45, 277,  
     286, 287, 304, 587.  
 did n, 586.  
 die, 452.  
 diet, 75.  
 difference, 75, 356.  
 diffidence, 356.  
 dig, 'dag,' 125; dug,  
     267, orig. Weak,  
     269, 275, 278 (1).  
 digestible, 75.  
 dight, 105.  
 dignify, 308.  
 dignitary, 414.  
 dignity, 75.  
 dicker, 117.  
 dilemma, 369.  
 dilettante, 353.  
 diligence, 75.  
 diligent, 75.  
 diluent, 416.  
 dim, 390.  
 dimble, 316.  
 dimple, 316.  
 ding (beat), dang,  
     dung, 275.  
 dingle, 316.  
 discern, 75.  
 diocesan, 419.  
 dip, 10, 105, 187.  
 diplomacy, 350.  
 directly, 539, 541.  
 dirty, 395.  
 dis-, 606 c.  
 disadvantage, 606 c.  
 disastrous, 409.  
 DISC = dish, 19, 117.  
 DISC-PERN, 19.  
 disclaimer, 330.  
 disclosure, 344.  
 discord, 75.  
 discount, 606 c.  
 discourtesy, 606 c.  
 discover, 75.  
 discredit, 606 c.  
 discreet, 75, 423 c.  
 discretion, 75.  
 disdain, 75, 606 c.  
 disese and wo, 77.  
 disgrace, 606 c.



- disguize* (Sp.), 346.  
 dish, 117.  
 dislike, 606 c.  
 dislodge, 75.  
 dismissal, 360. +  
 dispensation, 75.  
 disport, 75.  
 disposal, 360.  
 disquietude, 362.  
 dissension, 75.  
 dissent, 606 c.  
 distinctive, 412.  
 distress, 75.  
 distributing, 580 c.  
 disturb, 606 c.  
 ditcher, 319.  
 diurnal, 418.  
 dive, 'dove,' 276, 278.  
*dive-ed*, 278 (5).  
 divers, 75.  
 divine, 157, 413.  
 divinity, 75.  
 division, 75.  
 do: its vowel, 187;  
     pret. peculiar, 277;  
     usage, 242, 287,  
     453, 586.  
*doublefold*, 603 a.  
 docile, 413.  
 doctor, 75.  
 doctorate, 361.  
 doctorship, 327.  
 dodgy, 423 c.  
 dog, 328.  
*dogge*, 222.  
 doggie, doggiekie,  
     377.  
 dog-kennel, 601.  
 dogma, 369.  
 dogmatist, 366.  
 dog-wolf, 384.  
 DOHTE, 279.  
 DÔHTER, 132.  
 DOHTIG, 283.  
 DOLFEN, 278 (1).  
 dolorous, 409.  
 dolven, 267.  
 -dom, -DÔM, 323, 328,  
 domain, 56, 350.  
 dome, 41.  
 domestic, 406, 418.  
 domestical, 418.  
 Dominican, 419.  
 DÔN, 453.  
 done up, 501.  
 donkey, 377.  
 doom, 315, 316, 323.  
 door, 5, 10, 315.  
*doostu*, 255.  
 dotard, 342.  
 doth, 66.  
 dotterel, 329.  
 double, 75.  
 doubt, 75, 546.  
 dough, 10, 153.  
 dought, 279.  
 doughty, 283, 395.  
 dove (noun), 176.  
 dow, 279, 283.  
 dower, 339.  
 down, 20.  
 down (of a peach), 315.  
 downward, 400.  
 dozen, 460.  
*drað*, 267.  
 DRAF, DRIFON, 278.  
*draft* = draught, 153.  
 draftsman, 607.  
 DRAGE, 267.  
 drag, 10.  
 drag-net, 112.  
 drake, 328.  
 drama, 369.  
 dramatic, 420.  
 drank, 267, 278.  
 drastic, 420.  
 draught, 153.  
 draw, 260, 267.  
 drawing, 580 c.  
 drawn, 267.  
 • dray, dredge, DRAGAN,  
     260.  
 dread, 267.  
 dream, 59.  
*drerghedh*, 326.  
 dress, 76.  
 drew, 267.  
 DRIFE, DRIFEN, 278.  
 drink, 10, 267, 278,  
     315.  
 drink of water, 599.  
 drive, driven, 9, 10,  
     105, 260, 267, 278.  
 drone, 111, 315.  
 DROPMÆLUM, 437.  
 dropping, 580 c.  
 drove (verb), 267.  
 drove (noun), DRIFAN,  
     260.  
 drunk, 267, 278.  
 drunkard, 342.  
 drunken, *drunken*,  
     267, 269.  
 Dryad, 364.  
 du (French), 187.  
 dû (French), 187.  
 duchess, 384.  
 duckling, 377.  
 due, 187.  
 dug, 267.  
 DUGAN, 283.  
 duke, 41.  
 dulcify, 308.  
 dullard, 342.  
*dun* = horse, 377.  
 Dunciad, 364.  
 dungeon, 342.  
 dunnoek = hedge-  
     sparrow, 377.  
 duration, 75.  
 durbar, 353.  
 duresse, 348.  
 during, 86.  
 durst, 279.  
 DURU, 315.  
 dust, 119.  
 dusty, 395.  
 Dutch, 17, 393.  
 'dwarfish, 393.  
 dwell, 59, 260.  
 DYDE, 277.  
 dynamic, 420.  
 dys-, 606 d.  
 dysentery, 606 d.  
 dyspeptic, 606 d.  
  
 E, the vowel, 100,  
     103 f, 110, 120 f,  
     178 f, 187, 278.  
 — 'eh,' 104, 179.

- E, its relation to *a*  
and to *i*, 121.  
e- (Latin prefix), 606 c.  
e- = GE, 606 a.  
-e final, 105, 121 f, 146,  
158 f, 177, 181, 191,  
329, 380, 438.  
ea, pronunciation of,  
179, 181 fff.  
— as *ay*, 182 f.  
— (Saxon), 112, 201.  
ÉA with LÁ, 201.  
ea, éa, in Ablaut,  
278.  
each, 135, 493, 496.  
each one, 477.  
EÁDWEARD, 329.  
ÉAGAN, 379.  
eager (pronunciation),  
182.  
eagle (pronunciation),  
182.  
eagle-eyed, 607.  
ÉAH, EAH, 178.  
EAHTA, 178.  
EAL, 138, 460, 471.  
ÉALÁ, 201.  
EALDNE, 391.  
EALRA, 138, 460.  
EALSWA, 135, 471,  
535.  
ear, 133, 315.  
earl, 41, 316.  
earlier, 502.  
early days, 573.  
EARM, 390.  
earth, 12, 41, 315.  
carthem, 91.  
earthly, 398.  
earthy, 395.  
ease, 75, 181.  
easily, 75.  
east, 315.  
east lins, 436.  
eastwards, 435.  
easy, 75, 184.  
eat, eaten, 181, 182,  
187, 267, 278.  
eating = *ayting*, 183.  
eccentric, 406.  
ecclesiastic, ecclesi-  
astical, 418.  
ECGBRIHT, 132.  
eche, 496.  
echo, 369.  
eclecticism, 365.  
economic, economi-  
cal, 418, 420.  
ecumenical, 418.  
-EDE, 298.  
-ed, 74, 298, 304, 388,  
389, 396.  
-ed = did, 304 (note).  
edge, 12, 187, 315.  
edge-tool, 601.  
edifice, 345.  
edify, 308.  
educate, educated, 303.  
educational, 418.  
ee (sound)... 103, 104,  
108, 178, 179, 184.  
ee = long 'i', 117, 121,  
178.  
ee (digraph), 129, 178,  
191.  
-ee, 329, 341.  
eel, 187.  
een = eyes, 379.  
-eer, 329, 340.  
EFETA, 498.  
effect, 75.  
effeminacy, effemi-  
nateness, 322.  
effervescence, 356.  
efficacy, 350.  
efficient, 416.  
eftsoones, 515.  
EG, 175.  
EGE, 315. •  
egg (verb), 59.  
eggelings = edgewise,  
436. •  
eggs, 380.  
egotism, 365.  
egotist, 366.  
egress, 32. •  
eh (interj.), 202;  
question whether it  
is from ÉA, 201.  
-EHT, or -IHT, 397.  
ei, or eye (sound), 171,  
182.  
ei (diph.), 178.  
eight, 178, 458.  
eighty, 458.  
-eign, 350, 401, 402.  
-ein, 402.  
eirenicon, 369.  
'eether,' 'eye-ther,' an-  
ther = either, 178,  
479.  
eject, 606 c.  
-el, 329, 389, 401.  
elective, 412.  
electrify, 308.  
elegant, 405, 423 c, e.  
element, 75, 333.  
elementary, 624.  
eleven, 458; its deri-  
vation, 459.  
elf, 227, 315.  
elf-needed, 608.  
elixir, 353.  
ell, 187.  
elm, 20.  
elmen, 391, 425.  
elmen tree, 425.  
eloquence, 75.  
eloquenter, 422.  
else, ELLES, 226, 515.  
elude, 606 c.  
elves, 331.  
elvisch, 393.  
em-, 606 b.  
'e m = them, 489.  
-em, 364, 368.  
embalm, 606 b.  
embarrassment, 333.  
embellish, 74.  
emblem, 368.  
embouchure, 32.  
embrace, 75.  
embrasure, 344.  
eminence, 356.  
eminent, 416.  
emotional, 418.  
emperor, 75, 337.  
employ, 606 a.  
empress, 384.  
emprise, 75.

*emprize*, 346.  
 emptiness, 320.  
*emulation*, 358.  
*en-*, 308, 606 b.  
*-en*, 66, 305, 350, 383,  
 391, 401, 402.  
*-en* (old infin.), 580,  
 580 a.  
*-en* (plural form), 379,  
 380, 575.  
*-ENA*, 66.  
*enable*, 308.  
*enact*, 606 b.  
*encamp*, 606 b.  
*enchantment*, 75, 333.  
*-ence*, 356.  
*encomium*, 369.  
*-ency*, 329, 356.  
*-end*, 329, 351.  
*end*, 79, 378.  
*endanger*, 308.  
*ENDAS*, 110, 378.  
*endeavour*, 606 b.  
*endeavour ourselves*,  
 588.  
*endite*, 75, 606 b.  
*ends*, 110, 378.  
*endure*, 75, 306.  
*-ent*, 66.  
*e n e* (eyes), 379.  
*enfeeble*, 308.  
*enfranchise*, 606 b.  
*engagement*, 333.  
*engender*, 75, 606 b.  
*-enger*, 329, 336.  
*engine*, 140.  
*England*, 17, 23, 121.  
*Englis*, 49.  
*ENGLISC*, 17, 23, 24,  
 25, 28, 40, 43, 45,  
 49, 52, 393.  
*English*, 17, 23, 26,  
 49, 67, 121, 393.  
*enhance*, 606 b.  
*enigma*, 369.  
*enjoy*, 606 b.  
*enlarge*, 308.  
*enlighten*, 606 b.  
*enlist*, 606 b.  
*enliven*, 308.

*Ennglish*, *Enngliss*,  
 49, 61.  
*enormous*, 409.  
*enough*, 153, 606 a.  
*enow*, 606 a.  
*enquire*, 606 b.  
*enrich*, 308, 606 b.  
*ensample*, 75, 606 b.  
*ensue*, 606 b.  
*ensure*, 606 b.  
*-ent*, 411, 416, 417.  
*enterprize*, 346.  
*enthrall*, 606 b.  
*enthusiasm*, 367.  
*enthusiast*, 367.  
*enthusiastic*, 420.  
*entice*, 606 b.  
*enticing*, 404.  
*entire*, 606 b.  
*entrance*, 32.  
*enumerate*, 32.  
*enveagle*, 606 a.  
*envenom*, 75.  
*envy*, 75, 329.  
*eo*, 177; in Ablaut,  
 278.  
*EO* (Saxon), 177.  
*-eous*, 401, 409.  
*episcopate*, 361.  
*Ephrathite*, 363.  
*epi-*, 606 d.  
*epic*, 420.  
*epicycle*, 606 d.  
*epidemic*, 606 d.  
*epidermis*, 606 d.  
*epigram*, 606 d.  
*epilogue*, 606 d.  
*episcopacy*, 350.  
*episcopalian*, 419.  
*episcopate*, 361.  
*epitaph*, 606 d.  
*epitome*, 369, 606 d.  
*epoch*, 364.  
*epoch-making*, 609.  
*equality*, 349.  
*equilibrium*, 363.  
*equity*, 75, 349.  
*equivalent*, 417.  
*er* sounded as *ar*, 169.  
*er* (conj.), 533.

*-er*, 66, 315, 319, 329,  
 330, 337, 338, 339,  
 392, 421, 422, 575.  
*eradicate*, 309.  
*ERCE-*, 606 a.  
*-ERE*, 319, 338.  
*ere* (conjunction), 533.  
*Eris* (Irish), *Ers*,  
*Erse*, 393.  
*errant*, 75, 405.  
*erroneous*, 409.  
*-ery*, 329, 331, 366.  
*-ery* (Greek), 332, 364.  
*-es* (possessival), 572.  
*-es* (verbal), 66.  
*-s*, 572.  
*escape*, 75.  
*eschatology*, 364.  
*eschew*, 75.  
*esculent*, 417.  
*escutcheon*, 342.  
*-ese*, 408.  
*-esimal*, 411, 418.  
*Esk*, 19.  
*espionage*, 335.  
*esplanade*, 352.  
*espousal*, *espousals*,  
 360.  
*-esque*, 401, 407.  
*-ess*, 348, 384.  
*-esse*, 329, 348.  
*-est*, 278, 421, 422,  
 575.  
*Essex*, 25.  
*estate*, 32, 75, 329.  
*estimable*, 403.  
*estimate*, 309, 361.  
*-et*, *-ette*, 329, 334,  
 377.  
*etch*, 187.  
*ETK*, *ETEN*, 278.  
*eternal*, 75, 418.  
*eternall*, 162.  
*etætu* = *eatest thou*,  
 254.  
*-eth*, 66, 265, 596.  
*ethic*, 420.  
*ethics*, 368.  
*etiquette*, 334.  
*'ett'*, 267, 278 (3).

-ette, 329, 334, 377.  
 eu-, 606 d.  
 eulogium, 363.  
 eulogy, 606 d.  
 eupeptic, 606 d.  
 euphemism, 606 d.  
 euphony, 606 d.  
 euphuism, 606 d.  
 -eur (French), 176.  
 evading, 580 a.  
 evangelical, 418.  
 Evangelicalism, 365.  
 evangelist, 606 d.  
 evangelize, 310.  
 eve, 104.  
 even, 137, 316, 391.  
 evenings, 434, 446.  
 ever, 496, 533, 541.  
 everilk (Scottish)  
   = every, 135.  
 everlastingness, 320.  
 every, 135, 493, 496.  
 everybody, 480, 496.  
 every now and then,  
   516.  
 every one, 477.  
 rberich, rberich, 496.  
 rberychon, 496.  
 everything, 234, 480,  
   496.  
 evidence, 356.  
 evil, 316, 389.  
 evolutionism, 365.  
 ew (diphthong), 175.  
 ewe, 130.  
 ex-, 606 c.  
 exactitude, 362.  
 exalt, 34.  
 excarnification, 358.  
 excellence, 75, 356.  
 excellences, 356.  
 excellencies, 356.  
 excellency, 356.  
 excellent, 416.  
 except, 528.  
 Ex-chancellor, 606 c.  
 exchange, 75.  
 exchange-stroke, 612.  
 exclusive, 412.  
 exculpate, 309.

exculpatory, 415.  
 excuse, 75.  
 Exe, 19.  
 execution, 75.  
 executive, 412.  
 exegesis, 369.  
 exemplary, 414.  
 exercise (Sp.), 346.  
 exhaust, 142.  
 exigence, 356.  
 exist, 252.  
 exit, 32, 363.  
 Ex-Mayor, 606 c.  
 exodus, 369.  
 exorbitant, 405.  
 exotic, 142.  
 expect, 606 c.  
 expedient, 416.  
 expence, 356.  
 expenditure, 344.  
 expense, 356.  
 experience, 75, 356.  
 expert, 75.  
 expiatory, 415.  
 expostulate, 309.  
 expound, 75, 138.  
 expression, 32.  
 extraordinary, 431.  
 extravaganza, 353.  
 extreme, 428.  
 extreem faulty, 428.  
 ry, 201, 380.  
 ey, 178.  
 -cy, 341, 395.  
 'eye' = I, 100, 102,  
   105, 117, 171.  
 eye, 260, 315.  
 eyen, 379.  
 eyne, 379, 380.  
 eyren, 380.

F, the character,  
   229.  
 — the consonant, 5,  
   136 f, 153, 187.  
 — in ugh, 153.  
 — = gh, 153.  
 — = u, 153.  
 — = ph, 406.  
 — to v, 58, 137.

F (Saxon), 137.  
 — (in Welsh), 137.  
 fā (Scottish) = fall,  
   135.  
 fable, 329.  
 fabledom, 323.  
 fabricate, 309.  
 fabulosity, 357.  
 face, 75, 329.  
 facet, 334.  
 facile, 413.  
 faculty, 75.  
 fade, 187.  
 FÆGEN, 175.  
 FÆGER, 392.  
 fail, 75.  
 failure, 344.  
 fain, 175, 391.  
 fair, 392, 423 b.  
 fairer, 58.  
 fairies, 331.  
 -fairn, 267, 269.  
 fairy, 227, 331.  
 fairy-cupped, 608.  
 faith, 56, 75, 317.  
 faithfull (Sp.), 162.  
 falcon, 342.  
 faldome (Scottish)  
   = fathom, 135.  
 fall, 103, 135, 187,  
   267.  
 fallacy, 350.  
 fallen, 267.  
 fallow, 112, 388.  
 false, 75.  
 falsehood, 326.  
 fame, 75.  
 familiar, 418.  
 families of note,  
   425.  
 famine, 343.  
 fan, 111.  
 fanaticism, 365.  
 fancy-free, 604.  
 fand, 267, 278.  
 FANI, 127.  
 fantastic, 406.  
 far, 187.  
 fare (noun), 111.  
 fare (verb), 267.

- farewells, 221.  
 far-fetched, 607.  
 farm, 316.  
 farrago, 363.  
 farrier, 169.  
 far-seeing, 607.  
 fashion, 332.  
 fast, 112, 187, 305.  
 -fast, 388, 400.  
 fasten, 305.  
 fat, 103, 187.  
 fat (vessel), 112, 315.  
 fatalist, 366.  
 fate, 103, 187.  
 father, 4, 41, 108,  
 110, 112, 187, 316.  
 fathom, 112, 135,  
 316.  
 fatling, 318.  
 fatty, 395.  
 fault (the / in),  
 168.  
 faulty, 395.  
 faulty in the extreme,  
 428.  
 favor, 187.  
 favour, 176.  
 favour (of counten-  
 ance), 337.  
 fawn - skin - dappled,  
 608.  
 'fayt' = feat, 182.  
 FEALDE, FEALDEN,  
 267, 274.  
 fealty, 56, 349.  
 fear, 181.  
 fear nor favour, 628.  
 f e a r s o m e, 399.  
 feast, 75.  
 feat (pronunciation),  
 182.  
 feather, 316.  
 feature (pronuncia-  
 tion), 182.  
 FEAWA, 129, 479.  
 febrile, 413.  
 feculent, 417.  
 fed, 300.  
 fee, 4.  
 feeble, 401.  
 feed, 300.  
 feel, 300.  
 feet, 104, 128, 381.  
 felicity, 75.  
 fell (skin), 4.  
 fell (verb), 267, 269.  
 fellow, 59, 316.  
 fellow-, 606 a.  
 fellow-circuiteer, 340.  
 fellow-elder, 606 a.  
 fellow-heir, 606 a.  
 fellow-prisoner, 606 a.  
 fellowship, 327.  
 fellow-worker, 606 a.  
 felon, 342.  
 felony, 75, 329.  
 felt, 300.  
 feminine, 413.  
 fen, 127.  
 feoffee, 341.  
 FÉOLD, 267.  
 fer days, 573.  
 ferrier = farrier, 169.  
 fertile, 413.  
 fertilization, 358.  
 fervour and fervor,  
 359.  
 fet, fot, fette, fought  
 = fetch, 300, 301.  
 fetch, 300.  
 'fether' = feather, 187.  
 feuille (French), 177.  
 feverfew, 175.  
 few, 129, 479.  
 few of us, 591.  
 fickle, 389.  
 fiddler, 319, 384.  
 FIDELERE, FIDELE-  
 STRE, 384.  
 fidelity, 349.  
 fief, 56.  
 field, 315.  
 field-path, 566, 599.  
 fierce, 75.  
 Fif, 117.  
 fifty, 458.  
 fight, the vowel, 105;  
 noun or verb, 260;  
 strong verb, 267,  
 278 (1); noun, 317.  
 figure, -ed, 75, 303.  
 filial, 187.  
 fill, 117.  
 filly, 4.  
 filth, 317.  
 filthy, 395.  
 fin, 159.  
 finale, 353.  
 FINC, 117.  
 finch, 117.  
 find, 9, 105, 267, 278.  
 finding, 580 c.  
 fine, 159, 400, 423 d,  
 428.  
 finery, 331.  
 finesse, 348.  
 finger, 117, 316.  
 fingle-fangle, 603 b.  
 finish, 74.  
 fir, 159.  
 fire, 4, 41.  
 fire-bote, 82.  
 firmament, 75, 333.  
 firstling, 318.  
 fish, 4, 315.  
 fisher, 319.  
 fishery, 331.  
 fishes, 110.  
 fishwife, 601.  
 fissure, 344.  
 fist, 4.  
 fit, 105.  
 fitful, 400.  
 five, 4, 105, 117, 230,  
 263, 458, 460.  
 five senses, 460.  
 FIXAS, 110.  
 flagstaff, 226.  
 flail, 41.  
 flang, 267.  
 flannel, 20.  
 flat, 59.  
 flate, 267, 269.  
 flatling, 436.  
 flatlins, 436.  
 flatteress, 384.  
 flatulent, 417.  
 flavour, 337.  
 flax, 4, 20, 112,  
 316.

- flay, 59.  
 flea, 181.  
 flee, fled, 300.  
 fleece, 117.  
 fleth, 267.  
 Flemish, 393.  
 FLÉOW, 267.  
 flesh, 315.  
 Fletcher, 338.  
 flew, 267.  
 flight, 317.  
 flighty, 395.  
 flimsy, 20.  
 fling, 267.  
 flint, 117.  
 FLIS, 117.  
 flit, 59.  
 flokmele, 437.  
 flong, 267.  
 flood, 315.  
 Florentine, 413.  
 florin, 343.  
 flote, 267.  
 flourish, 74.  
 flow, 267.  
 flower, 75.  
 floweret, 334.  
 flowery, 395.  
 flown, 267, 269.  
 fluent, 416.  
 flung, 267.  
 flux, 622.  
 fly, 267, 278, 315.  
 flying (inf.), 580 g.  
 flyte (scold), flyten, 267, 269.  
 foal, 4.  
 focus, 663.  
 fodder, FÓDOR, 316.  
 foe, 58, 177, 315.  
 foes, 380.  
 foil, 177.  
 foison, 332.  
 FOLC, 254.  
 FOLCLIC, 254.  
 fold (subs.), 111, 315.  
 -fold (adj.), -FEALD, 603 a.  
 folden, 267, 269, 274.  
 foliage, 335.  
 folk, 480.  
 folly, 75.  
 fondling, 318.  
 fone = foes, 380.  
 food, 187.  
 foody, 395.  
 fool, 75.  
 fool-hardise, 345.  
 foolish, 393.  
 foot, 267, 269.  
 fool's paradise, 425.  
 foot, 4, 12, 187, 315, 381.  
 foot-sore, 604.  
 foppery, 331.  
 for, FOR, 4, 58, 158, 220, 226, 522, 533, 550, 591.  
 for-, FOR-, 606 a.  
 for-, fore- (Fr.), 606 b.  
 forbear, 606 a.  
 forbearance, 355.  
 forbid, 267, 606 a.  
 force, 75.  
 forcible, 403.  
 fore, 4, 158.  
 fore-, FORE-, 606 a.  
 fore- (Fr.), 606 b.  
 fore-bode, 606 a.  
 foreclose, 606 b.  
 forego, 606 a.  
 foreign, 178, 402.  
 'forein,' 187.  
 foremost, 421.  
 foreprophecy, 606 a.  
 fore-right, 606 a.  
 fore-shorten, 606 a.  
 forest, 75, 219.  
 fore-stall, 606 a.  
 forest wild, 428.  
 foretell, 606 a.  
 forfeit, 178, 606 b.  
 forfend, 606 a.  
 forget, 606 a.  
 forgetive, 412.  
 forget-me-not, 597, 599.  
 forget-me-nots, 599.  
 forgive, 32, 267, 606 a.  
 for good and all, 448.  
 forlorn, 276, 278, 606 a.  
 form, 75.  
 formal, 418.  
 formalism, 365.  
 for-m-er, 421.  
 formula, 363.  
 for.. (genitive).. sake, 529.  
 forsake, forsaken, 267, 278, 606 a.  
 forsook, 267.  
 forsooth, 628.  
 forswear, 606 a.  
 forte, 353.  
 for the nonce, 516.  
 for then anes, 516.  
 for the nones, 516.  
 fortitude, 362.  
 forth-, 606 a.  
 forth, 4.  
 forthcoming, 606 a.  
 for the sake of, 529.  
 fortunate, 75.  
 fortune, 75, 155.  
 forty, 458.  
 forward, FOREWEARD, 77, 606 a.  
 foster, 59.  
 FÔT, FÔTI (O.S.), 381.  
 FÔT MÆL, 437.  
 Fotheringhay, 318.  
 fought, foughten, 267, 269.  
 fot, fought, 300, 301.  
 foul, 176.  
 fouler (Fr.), 177.  
 found, 9, 267, 269.  
 founden, 267.  
 foundling, 318, 377.  
 fountain, 350, 402.  
 four, 91, 230, 458, 460.  
 four some, 399.  
 fourteen, 458.  
 four times, 461.  
 fowl, 41, 316.  
 fowler, 319.  
 fox, 316, 383.  
 fractional, 418.  
 FRÆT, FRÆTON, 278.

- fragile, 413.  
 frailty, 75.  
 franchise, 345.  
 Franciscan, 419.  
 frank, 400.  
 fraternity, 75.  
 fraternize, 310.  
 fraudulent, 417.  
 Frederic, Frederick,  
     161, 328.  
 freedom, 78.  
 free, 78, 388, 423 a.  
 free and easy, 423 a.  
 freemen, 423 a.  
 freeze, 191, 267, 278.  
 French, 393.  
*Frenss*, 61.  
*Fresco*, 353.  
 fresh, 388.  
 freshet, 334.  
*fret-ed*, 278 (3).  
 fret, FRETAN, 606 a.  
 FRETE, 267, 278.  
 frichtsome, 399.  
 friend, 222, 306.  
 friendly, 398.  
 friendship, 327.  
 frighten, 305.  
 fro-, 606 a.  
 frog, 315.  
 from, FRAM, 4, 58,  
     226, 522.  
 Frome, 19.  
 froment (Fr.), 333.  
 from hour to hour,  
     450.  
 from the first, 516.  
 from them, 574.  
 from thence, 591.  
 from whence, 516.  
 from which, 591.  
 frontlet, 334.  
 frore, FROREN, 267,  
     269, 278 (5).  
 frost, 315.  
 froward, 400, 606 a.  
 froze, 267.  
 frozen, 267.  
 fruit, 75.  
 fruitful, fruitless, 400.  
 -ft (verbs in), 298.  
 , fu' (Scottish) = full,  
     135.  
 fudge, 207.  
 FUL, 176.  
 ful = full, 162.  
 full, 108, 118, 135,  
     162, 187, 191, 388.  
 -ful, -full, 388, 400,  
     607.  
 full-blown, 604.  
 fullness, 320.  
 fun, 375.  
 fungi, 382.  
 fungus, 363.  
 funguses, 382.  
 fure, 267.  
 fure-days, 573.  
 furnish, 74.  
 furniture, 344.  
 furrow, 119.  
 furze, FYRS, 315, 316.  
 furzen (Dorset), 380.  
 Furzen Leaze, Furzen  
     Hill, 391.  
 fusible, 75.  
 fusillade, 352.  
 fusty, 395.  
 -fy (verbs in), 308.  
 'fyre,' 159.  
 G, the letter, 132,  
     139 ff, 149, 160,  
     187.  
 — before a, o, u, or  
     liquid, 140.  
 — before e, i = j,  
     140.  
 — before c, h, 132,  
     152.  
 — before i and e  
     Saxon, 130, 160.  
 gablet, 377.  
 Gaelic, 406.  
 GÆRS, 638.  
 gaff, 267, 278.  
 gain, 59, 187.  
 gain-, 606 a.  
 gainsay, 606 a.  
 gain-giving, 606 a.  
 gall, 103, 112.  
 gallant, 405.  
 Gallic, 406.  
 gallow, 111.  
*gambado*, 352.  
 gan, 285.  
 gander, 111.  
 gang, 140.  
 gang-way, 111.  
 gap, 103, 260.  
 gape, 103, 260.  
 garden, 260, 329, 343,  
     423.  
 gardener, 338.  
 garden-flowers, 423,  
     425.  
 garden-herb, 566.  
*garding*, 580 a.  
 garlands of delight,  
     425.  
 garlic, 111.  
 garner, 338.  
 garniture, 344.  
 garrison, 332.  
 gastric, 420.  
 gat, got, 267.  
 gate, 140.  
 gate of heaven, 425.  
 gather, 111.  
 gathering, 580 c.  
 gauntlet, 334.  
 gauze, 191.  
 gave, 267, 278.  
 gay, 75.  
*gaugt* = goats, 381.  
 GE = ye, 130.  
 GE, GEA, GESE = yes,  
     130, 503. • •  
 GE-, 606 a.  
 GEAF, GÉAFON, 278.  
 GEAR, 130, 382.  
 gear, 181, 234.  
 GEARD, 130.  
 GEARO, 130.  
 GERONED, GERON-  
     EDE, 88.  
 GECWEDEN, 267.  
 geese, 128, 381.  
*gert* = goats, 381.  
 GEFERRÆDEN, 324.

- GEHYRSUMIAN, 32.  
 GELÛFAN, 263.  
 GEMÆCCA, 147.  
 gen (prep.), 534.  
 general, 75, 418.  
 generalize, 310.  
 generalization, 227.  
 genius, 363.  
 Genoese, 408.  
 GENÔH, 606 a.  
 gent, 370.  
 gentile, 413.  
 gentle, 75, 140, 401,  
     423 a, c.  
 gentle (verb), 222.  
 gentleman, 79.  
 gentrise, 345.  
 gentry, 331.  
 genus, 363.  
 geography, 602.  
 geology, 364.  
 geometry, 75, 364.  
 GEOND, 492.  
 GÉONG, 267, 277.  
 Geordie, 377.  
 Georgy, 377.  
 GEORN, 130.  
 GERÂD, 192.  
 German, 393.  
 Germany, 329.  
 germinate, -ed, 363.  
 GESCEÁDEN, 267.  
 GESE, 130, 503.  
 get, 9, 140, 267; 288,  
     587.  
 get down = to be, 292.  
 get off, 560.  
 GEWEARC, 602.  
 gewesen (Germ.),  
     267.  
 gew-gaw, 603 b.  
 GEWIS, *Itwis*, 256,  
     606 a.  
 GEWORDEN, 267.  
*geyn*, 431.  
 gh, 132, 152, 153, 179,  
     191.  
 gh = f, 153.  
 gh for H, 152 f.  
 gh = French gu, 153.  
 ghastly, 153.  
 gherkin, 153, 377.  
*ghess* (Sp.), 153.  
 ghost, 111, 153, 315.  
 ghostly, 398.  
 giant, 140.  
 giantess, 384.  
 gibbet, 334.  
 GIFE, GIFEN, 278.  
 gift, 117, 317, 325.  
 gifted, 396.  
 gift-horse, 601.  
 giftie, 377.  
 gigantesque, 407.  
 gigantic, 406.  
 gild = guild, 160.  
 gild, gilded, *or* gilt,  
     298.  
 GILPAN, 130.  
 gin, 140.  
 gin (conj. and prep.),  
     534.  
 ginger, 140.  
 gird, -ed, girt, 298.  
 girdle, 316.  
 girl, 328.  
 GIT, 130.  
 gît (Fr.) = jacet, 141.  
 give, 9, 105, 140, 267,  
     278.  
 give me, 574.  
 given, 9, 267.  
 GLÂD, 278.  
 gladsome, 399.  
 glass, 112, 315.  
 gleam, 316.  
 glebe, 104.  
 glen, 20.  
 glide, 267.  
*glide-ed*, 278 (4).  
 GLÍDE, GLIDON,  
     GLIDEN, 267.  
 glisten, 305.  
 globose, 411.  
 glâd, 267, 270.  
 glode, 267.  
 glorious, 75, 409.  
 gloriose, 411.  
 glory, 329.  
 Gloucester, 20.  
 glove, 602, 606 a.  
 glutton, 342.  
 gluttony, 56, 75.  
 gnat, 112, 315.  
 gnaw, 267, 278, 606 a.  
 gnawn, 267, 270.  
 gnaw, 267, 270.  
 go, GANGAN, 267,  
     277, 584.  
 goad, 111.  
 goat, goats, 111, 315,  
     381.  
 go away, 560.  
 gobbet, 334.  
 God, 11, 315, 383.  
 goddess, 384.  
 Godhead, Godhood,  
     Godhed (note), 326.  
 godly, 398.  
 godson, GOD SUNU,  
     602.  
 goe to, 584.  
 going in for, 584.  
 gold, 135, 140, 173,  
     426.  
 golden, 391, 426.  
 golden-shafted, 607.  
 gone, 267.  
 gong, 353.  
 good: the *d*, 12; the  
     *g*, 140; subst., 218;  
     adj., 388; compari-  
     son, 422; adv., 430;  
     accidental corrup-  
     tion, 632 (2).  
 good-bye, 634.  
 good cheap, 217.  
 goodlyghede, 326.  
 goodly, 398.  
 good man, 617.  
 Goodman, 617, 618.  
 goodness, 320.  
 goods, 218.  
 goose, GÔS, 263, 315,  
     316, 381.  
 goodwife, 632.  
 goody, 632.  
 gorse, GORST, 20.  
 gosling, 318, 377.  
 gospel, 632.



- gossip, GOD SIB, 632.  
 gossipred, 324.  
 gost (Ch.), 153.  
 got, 267, 288, 587.  
 Gothic, 406.  
 go to, 584.  
 gotten, 9, 267.  
 'gould,' 'gu-uld,' for  
   gold, 173.  
 go up, 560.  
 gouty, 395.  
 govern, 75.  
 governance, 75.  
 governess, 384.  
 governour, governor,  
   337, 359, 384.  
 g o w d (Scottish) =  
   gold, 135.  
 ground, 138.  
 grace, 56, 75, 216,  
   329.  
 gracious, 409, 423 c.  
 GRAFE, GRÖF, 260,  
   267.  
 graff, 217.  
 graft, 217.  
 grafting, 217.  
 grand, 400.  
 grandee, 341.  
 grandiose, 411.  
 grandsir, 632.  
 grandsire, 632.  
 grant, 75.  
 grantee, grantor, 341.  
 grāp, 267, 278.  
 graphic, 420.  
 grass, GÆRS, 20, 112,  
   316, 638.  
 Grātian, 419.  
 gratitude, 362.  
 gratuity, 349.  
 gravamen, 363.  
 grave, 278.  
 gravel, 329.  
 graven, 267, 270.  
 gray, 388.  
 'grayt' = great, 184.  
 great, 12, 140, 179,  
   181, 184, 388.  
 green, 140, 388.  
 Grekis, 393.  
 greet, grat, grut-  
   ten, 275.  
 greet, 104.  
 Grew = Greek, 175.  
 grew, grown, 267.  
 grieve, 75.  
 grim, 140, 390.  
 grimalkin, 317.  
 grind, 260, 267.  
 grinder, 319.  
 gripe, GRİPE, gripen,  
   267, 278.  
 gripe-ed, 278 (4).  
 griple, 389.  
 griskin, 317.  
 grist, 117.  
 grocer, 338.  
 GRÖF, 267.  
 grof, 436.  
 grond, 267, 278.  
 grotesque, 407.  
 grotesquenesses, 320.  
 ground (noun), GRIN-  
   DAN, 119, 260,  
   315.  
 ground (verb), 267,  
   278.  
 grove, GRAFAN, 260.  
 groveling, grovel, 436.  
 grovelynge, 436.  
 grow, 267.  
 grown, 267.  
 growth, 317.  
 grufelins, 436.  
 grunden, 267.  
 gu- (Fr.), 74, 160.  
 guarantee, 341.  
 guardian, 329.  
 guardsman, 607.  
 gubernator, 359.  
 guerdon, 160.  
 guess, 153, 160.  
 guest, 11, 160, 315.  
 guide, 75.  
 guild, 160.  
 guile, 75.  
 guilt, 160.  
 guilty, 395.  
 guise (Sp.), 346.  
 gull, 140.  
 gullet, 75.  
 -GUNNEN, 266.  
 gush, 140.  
 gust, 59.  
 GÜDLAC, 325.  
 GWENT, 20.  
 GYDEN, 383.  
 gymnastic, 420.  
 gymnastics, 368.  
 H, the character, 229.  
 — the consonant, an-  
   ciently a guttural,  
   132 — 142, 151 f;  
   aspirate, 187.  
 — (final) = f, 153.  
 — (following g), 152.  
 — (before w), 151.  
 — (Saxon) = gh, 153,  
   316.  
 — (initial), 61.  
 ha' (Scottish) = hall,  
   135.  
 ha (interj.), 201.  
 habiliment, 333.  
 habitual, 418.  
 habitude, 362.  
 HĀD, HĀDIAN, 32,  
   326.  
 -HĀD, 326.  
 had, haddē, HÆFDE,  
   61, 112, 298; aux-  
   iliary, 261; sub-  
   junctive mood, 577.  
 had better be, 583.  
 hadde þu wiste, hadþe  
   wist, 279, 611.  
 Hadrian, 419.  
 HÆGEL, 316.  
 HALEPA HLEO, 589.  
 HAFOC, 12.  
 haggard (hawk), 342.  
 hail (noun), 316.  
 hail! 208.  
 hair, 59.  
 hale, 165, 388.  
 half, 114.  
 halflins, 436.  
 halidam, -e, 323.

- halking (Scottish)  
   = hawking, 135.  
 hall, 41, 103, 112,  
   135.  
 Hallelujah, 209.  
 hallow, 111.  
 hamlet, 334.  
 hammer, HAMOR, 316.  
 hand, 111, 222, 234,  
   315.  
 HAND, 602.  
 handiwork, 602.  
 handle, 316.  
 handsaw, 226.  
 handsome, 399, 423 c, f.  
 handy, 602.  
 handywork, 602.  
 hang, hanged, 267,  
   270.  
 hansom, 59.  
 hap, 32, 59.  
 happen, happened,  
   303.  
 happily, 433.  
 happy, 423 c.  
 harbinger, 336.  
 harbour, 75.  
 hard, 112, 388.  
 harden, 305.  
 hardihood, 326.  
 hardy, 342, 395.  
 hare, 111.  
 harem, 353.  
 harness, 75.  
 Harrow, 200.  
 harp, 112, 315.  
 harper, 319.  
 harpoon, 142.  
 harrow, 316.  
 Harry, 373.  
 -hart, -hard, 342.  
 hasardry, 56.  
 hasp, HÆSPE, 316.  
 hassock, 317.  
 hast, 61.  
 haste, 75, 305.  
 hasten, 305.  
 hastow, 255.  
 hasty, 395.  
 hat, 103.  
 hatchet, 334.  
 hate, 12, 163.  
 HÂTE, HÂTEN, 267.  
 hater, 319.  
 bath, 66.  
 hatred, 324.  
 haughty, 395.  
 haunch, 175.  
 haunt, 75, 175.  
 have, 214, 298; habbe,  
   61; as auxiliary cur-  
   tailed to 'a,' 241.  
 have and hold, 628.  
 having, 580 c.  
 have to be, 583.  
 havoc, 12.  
 haw, 20.  
 hawking, 135.  
 hay, 104, 179.  
 hayt = heat, 181.  
 hazard, hazarded, 56.  
 hazel, 112, 316.  
 he = HI = they, 57.  
 he, 104, 187, 226, 464,  
   470.  
 HE, 468, 489.  
 head, 181, 187, 306,  
   315.  
 head and chief, 77.  
 head and front, 77.  
 headlins, 436.  
 headlong, 436.  
 headsman, 607.  
 heady, 395.  
 HÉAFOD, 315.  
 HÉAHFORE, 178.  
 HEAHDO, 178.  
 heap, 12, 32, 36, 315.  
 hear, 133, 300.  
 hear, hear! 203.  
 heard, 300 (note).  
 heart, 12, 179, 315.  
 heart's desire, 572.  
 heart-sick, 604.  
 heartsome, 399.  
 heart-whole, 604.  
 hearth, 41.  
 hearty, 395.  
 he-ass, 384.  
 heat, 12, 181.  
 heath, 12.  
 heathen, 391.  
 heathendom, 323.  
 heave, 267.  
 heaven, 316.  
 heavenly, 398.  
 heave up, 560.  
 heaviness, 320.  
 Hebrew, 175.  
 -hed, -hedd, -hede,  
   326.  
 hedge, 149.  
 hedge-flowers, 425.  
 hedpings, 436.  
 heed, 104.  
 heel, 59.  
 HEGE, 149.  
 he-goat, 384.  
 HEHT, 277.  
 heigh-ho, 202.  
 heifer, 178.  
 height, 178, 305, 317.  
 heighten, 305.  
 heir, 178.  
 he is it, 575.  
 held, 267.  
 helm, 316.  
 helmsman, 607.  
 help, 267, 278.  
 hempen, 391.  
 hems (pl. interj.), 221.  
 hence, 515.  
 hen-sparrow, 384.  
 HÉO, 470.  
 HÉOW, 267.  
 her, 468, 469, 481;  
   (acc. or dat.), 574.  
 heraldry, 331.  
 herb, 363.  
 herbaceous, 409.  
 herbage, 335.  
 herbarium, 363.  
 herb-garden, 566.  
 'herd' (v. præf.), 300.  
 herd, 315.  
 herdsman, 607.  
 here, 515.  
 hereabout, 518.  
 hereabouts, 515.  
 hereafter, 518.

- hereat, 518.  
 herebefore, 518.  
 HEREBERCT, 132.  
 hereby, 518.  
 herefrom, 518.  
 herein, 518.  
 hereinbefore, 518.  
 hereinto, 518.  
 hercof, 518.  
 hereon, 518.  
 hereout, 518.  
 hereto, 518.  
 heretofore, 518.  
 hereunder, 518.  
 hereunto, 518.  
 hereupon, 518.  
 herewith, 518.  
 herewithal, 518.  
 heritage, 75.  
 hermeneutics, 368.  
 hern, 484.  
 heroic, 406.  
 heron, 226.  
 hers, 484, 575.  
 herself, 469.  
 hew, 267.  
 hewn, 267.  
 hi, hir, hem, 468, sup-  
 planted by the de-  
 monstratives *they*,  
*their*, *them*, 489.  
 Hibernian, 419.  
 hide (of land), HÍD,  
 142.  
 hid, 45, 267.  
 HIDE, HIDDEN, 267,  
 278.  
 hidlins, 436.  
 high, 105, 388.  
 Highlander, 319.  
 highmindedness, 320.  
 high-toned, 607.  
 \* hight, 261, 267, 270,  
 277.  
 hill, 45, 118, 315.  
 hillock, 317.  
 him, 464, 469, 574,  
 622.  
 him (dative), 468, 489.  
 himself, 469.  
 hind, 41.  
 hind (cerva), 105.  
 hindermost, 421.  
 HINE, 255.  
 hing, 267, 270.  
 HIRE, 61, 468.  
 hireling, 318.  
 his, 61, 187, 468, 481,  
 484, 529, 572, 575.  
 his, 468, 485.  
 his-t, 481.  
 hisn, 484.  
 hiss, 187.  
 his thanks, 434.  
 histology, 364.  
 history, 371.  
 hit, hat, 275.  
 hit, 59, 105.  
 hit = it, 61, 117, 468,  
 518.  
 hither, 515.  
 HIWRÆDEN, 324.  
 hive, 105.  
 hive bee, 566.  
 Ilivite, 363.  
 HLADE, 267.  
 HLAF-ORD, 315.  
 HLAHHAN, 175.  
 HLEAPE, 267.  
 HLINC, 334.  
 HLÔD, 267.  
 HNÆGAN, 178.  
 hoar, 111.  
 hoarse, 111.  
 hoase, 111.  
 hoaze, 111.  
 hobgoblin, 634.  
 hoc, 177.  
 hog, 20.  
 hoised, 138.  
 hold, 267.  
 holden, 267, 271.  
 hollow, 388.  
 holp, 267, 270.  
 holpen, 267.  
 holt, 20.  
 holy, 111.  
 holy-water-sprinkle,  
 618.  
 homage, 41, 56.  
 home, 41, 61, 111,  
 164, 244.  
 home-enfolding, 609.  
 homely, 398.  
 homeward, HÂM  
 WEARD, 400, 530,  
 602.  
 homewards, 435.  
 honest, honesty, 75.  
 honey, 119.  
 honey-coloured, 608.  
 honour, honor, 75, 78,  
 154, 176, 187, 337,  
 359.  
 honourablest, 422.  
 honurt, 154.  
 hood, 315.  
 -hood, 315, 322, 326,  
 328.  
 hoof, 315.  
 hop, 159.  
 hope, hoped, have  
 hoped, 159, 187, 298.  
 hoped = hope-did,  
 304.  
 hopefulness, 321.  
 horizon, 369.  
 horrible, 75. \*  
 horrify, 308.  
 horse, HORS, 315, 316,  
 423.  
 horse chestnut, 565.  
 horse-guards, 601.  
 \* horse-race, 566, 599.  
 hoseli, to housel, 61.  
 hosen, 380.  
 host, 75.  
 \* hostelry, 331.  
 hostile, 413.  
 hot, 12, 133, 164.  
 hound, 119, 142, 315.  
 hour, 75.  
 hourly, 398.  
 house, 41, 119, 133,  
 260, 315, 617.  
 house (if verb, or if  
 noun), 260.  
 house and home, 628.  
 house-and-village-  
 sprinkled, 597.

housel, 61, 119.  
*housen*, 380.  
 houses, 133.  
 housewife, 632.  
 hove, *hoven*, 267, 270.  
 how, HŮ, 119, 226;  
     as pronoun adverb,  
     515; conjunction,  
     538.  
 howbeit, 544, 579.  
 how d' ye do? 242.  
 however, 550.  
 HRYCG, 117, 149.  
 HRIND, 117.  
 HRING, 117.  
 HŮ, 538.  
 HUÆTBERCT, 132.  
*hub*, 372.  
 huckster, 316.  
 hue, 84.  
 hule, *hoult*, owl, 61.  
 hull = hill, 118.  
 human, humane, 157.  
 humanity, 75, 349.  
 humble, 75, 401.  
 humiliate, 309.  
 humiliation, 358.  
 humility, 75.  
 humour, 75.  
 humoursome, 399.  
 hund-, 459.  
 hundred, the *u*, 119;  
     the *-red*, 324; af-  
     finitives, 458; the  
     *hund-*, 459.  
 hung, 267, 270.  
 Hungary, 329.  
 hunger, 316.  
 hunt, hunter, 119, 319.  
 HUNTA, 319.  
 huntsman, 607.  
 huntynge and ve-  
     nerye, 77.  
 hurdle, 316.  
 husband, 41, 59.  
 husbandry, 331.  
 husk, 20.  
 husting, 233.  
 hustings, 59.

huz'if = housewife,  
     632 (3).  
 huswifry, 331.  
 HW = wh, 151.  
 HWA, 151, 254, 492,  
     538.  
 HWÆL, HWALAS, 127,  
     151.  
 HWÆG, 178.  
 HWÆR, 151.  
 HWÆS, 151.  
 HWÆT, 151, 474, 492.  
 HWÆTE, 151.  
 HWÆÐER, 479, 493.  
 HWÆTSTAN, 151.  
 HWAM, 151.  
 HWEOL, 151.  
 HWĪ, 151, 492, 538.  
 HWĪLE, 151.  
 HWĪLUM, 437.  
 HWISPERUNG, 151.  
 HWISTLERE, 151.  
 HWĪTE, 151.  
 HWILC, 135, 151, 254,  
     471, 492.  
 hydraulic, 131.  
 hypocrisy, 131.  
 hypothesis, 131, 369.  
 hyssop, 131.

I, the vowel, 100,  
     102 f, 105, 108 f,  
     116 f, 118, 119 fff,  
     124, 146, 187, 278.  
 — consonant, 141,  
     186.  
 — name and pronun-  
     ciation, 102, 105.  
 — affirmative, 202.  
 — the pronoun, 102,  
     226, 246, 254, 462,  
     464 ff, 470, 476,  
     621.  
 i = GE, 606 a.  
 -i infinitive, 45, 61.  
 -i become *ee*, 117.  
 — (before *l* or *n*), 105.  
 I am it, 575.  
 -ian, 391, 411, 419.  
 iangler, 141.

-ible, 401, 403.  
 IC, 105, 254, 466.  
 -ic, 368 (note), 401,  
     406, 418, 420.  
 -ical, 411, 418.  
 -ice, 329, 345 fff.  
 ice, 105, 315.  
 Icelandic, 406.  
 ich (Ger.), 105, 187.  
 ichaſte, 255.  
 ich nam of brad, 254.  
 icicle, 117, 139.  
 iconoclasm, icono-  
     clast, 367.  
 -ics, 364, 368.  
 ichthyology, 364.  
 icy-pearled, 607.  
 -id, 364.  
 I dare say, 240, 279.  
 Ide (near Exeter), 117.  
 idle, 389.  
 idol, 75, 364.  
 idolism, 365.  
 idolist, 366.  
 idyl, 364.  
 ie (sound of), 184.  
 -ie, 45, 61, 329, 35  
     377.  
 iealous, 141.  
 -ien (Fr.), 329.  
 -ier, 329, 338 ff.  
 iest, 141.  
 iewel, 141.  
 if, GIF, 226, 538, 550.  
 if required = should,  
     236.  
 -if, 395.  
 -IG, 395.  
 'igh' = I, 403, 105,  
     108, 117.  
 -IHT or -EHT, 397.  
 Iſe = I'll = I will, 256.  
 -ile, -il, 411, 413.  
 Iliad, 364.  
 ilk, ilka, 494, 496.  
 ill, 59, 187, 219, 431.  
 ill-, 606 a.  
 I'll, 256.  
 ill-conditioned, 396,  
     606 a.

- ILL-E, 431.  
 ill-favoured, 606a.  
 illiterate, 417.  
 ill-spent, 606 a.  
 im-, 606 c.  
 image, 75, 329.  
 imagery, 331.  
 imaginary, 414.  
 imagination, 358.  
 imaginative, 412.  
 imagine, 75.  
 imbalm, 606 b.  
 imbue, 606 c.  
 immediate, 417.  
 imperious, 409.  
 impetuosity, 357.  
 implacable (Sp.), 404.  
 employ, 606 b.  
 importance, 355.  
 imposture, 344.  
 impound, 138.  
 impoverish, 606 c.  
 improve, 606 c.  
 improvement, 333.  
 -in, 329.  
 in- (Latin), 606 c.  
 in- (Saxon), 606 a.  
 in, IN, has invaded ON,  
     37; has lost sense  
     of motion, 522.  
 inadequacy, 350.  
 in a fashion, 516.  
 in a manner, 516.  
 in a sort of way, 516.  
 in a way, 516.  
 in despatch, despite of,  
     529, 531.  
 in earnest, 448.  
 in fact, 448.  
 in good faith, 448.  
 in jest, 448.  
 in lieu of, 529.  
 in my behalf, 531.  
 in my, in thy, in your,  
     in Love's, despite,  
     529.  
 in section, 448.  
 in some sort, 516.  
 in spite, spite of, 529.  
 in that behalf, 448.  
 in truth, 448.  
 in vain, 448.  
 incense, 75, 356.  
 inchoate, 417.  
 incident, 416.  
 incipient, 32.  
 incline, 75.  
 incog., 376.  
 income, 597, 606 a.  
 increase, increased, 75,  
     261.  
 indebtedness, 320,  
     321.  
 indeed, 205, 222.  
 indenture, 344.  
 index, 363.  
 index-learning, 597.  
 Indian, 419.  
 indicate, 309.  
 indifferentism, 365.  
 indite, 606 b.  
 individualism, 365.  
 indolent, 417.  
 indulgent, 416.  
 -in, -ine, 329, 343,  
     411, 413.  
 infantile, 413.  
 infernal, 75.  
 infimus (Latin), 421.  
 infinitesimal, 418.  
 influence, 356.  
 influential, 418.  
 -ing (nouns and ad-  
     verbs and partici-  
     ples), 315, 318, 377,  
     607.  
 -ing, survival of old  
     flexional infinitive  
     verb, 580-580 h.  
 -INGA, -UNGA (adv.),  
     436.  
 ingenuity, 349.  
 ingenuousness, 349.  
 -inger, 336.  
 Ingles, Inglese, In-  
     glis, 393, 408.  
 ingoing, 32.  
 ingress, 32.  
 inhabitant, 405.  
 iniquity, 75.  
 initial, 418.  
 inject, 606 c.  
 injure, injured, 303.  
 ink, 260.  
 ink-horn, 601.  
 inkling, 318.  
 inky, 395.  
 inland, 606 a.  
 in like wise, 517.  
 inmate, 606 a.  
 innermost, 421.  
 innings, 318.  
 innocence, 75.  
 innocent, 75, 416.  
 inoculate, 606 c.  
 inordinate, 417.  
 inquire, 606 b.  
 inquisitive, 412.  
 inquisitorial, 418.  
 inroad, 606 a.  
 insert, 606 c.  
 insight, 606 a.  
 insolent, 416, 417.  
 insolvent, 416.  
 inspect, 606 c.  
 instep, 606 a.  
 instrument, 75, 333.  
 insuppressive, 412.  
 insure, 606 b.  
 integrity, 349.  
 intellect, 75.  
 intellectual, 418.  
 intelligential, 418.  
*intendment*, 333.  
 intent, 75.  
 intentional, 418.  
 inter-, 606 c.  
 intercede, 104.  
 interest, 32, 363.  
 interests, 382.  
 international, 606 c.  
 internecine, 413.  
 intervene, 104.  
 interview, 606 c.  
 intestine, 413.  
 into = into, 525.  
 intimacy, 350.  
 intire, 606 b.  
 into, 37, 522.  
 intrude, 606 c.

intrudress, 384.  
 invalid, 620.  
 invalidate, 309.  
*inveagle*, 178.  
 invective, 412.  
 inveigle, 178, 184,  
     606 b.  
 inventive, 412.  
 investigation, 358.  
 inveteracy, 350.  
 inward, 400, 606 a.  
 inwards, 515.  
 inwardness, 321.  
 in which, 540.  
*ioin*,\* 141.  
 iolly, 141.  
 -ion (Fr.), 329, 342;  
     (Lat.), 355, 358;  
     (with *-al*), 418.  
 iourney, 141.  
 -ious, 401.  
 ioust, 141.  
 ioy, 141.  
 ire = hire (her), 61.  
 Irish, 393.  
 irk, 59.  
 irksome, 399.  
 irony, 364.  
 irrational, 218.  
 irrepressible, 403.  
 is = his, 61.  
 is; its symbolic im-  
     port, 252 f, 293 f;  
     its negative *nis*,  
     506.  
 -isation, -ization, 358.  
 is being, 583.  
 -is (possessive), 572.  
 ISCA, 19.  
 -IS (M. G.), 421.  
 -ISC, i s, 393, 407.  
 -ise, 311, 329, 345 ff.,  
     358.  
 -ish, 74, 393, 407, 633.  
 island, 191.  
 isle, 191.  
 Islendsk, 393.  
 islet, 334, 377.  
 -ism, 364, 365, 366,  
     367.

Israelite, 363.  
 issue, 32.  
 -ist, 364, 366, 367.  
 -IST (M. G.), 421.  
 -istic, 420.  
 is to be, 583.  
 is to do, 583.  
 it, 12, 117, 226, 470,  
     518.  
 — for 'its,' 485.  
 — (with verbs), 588.  
 Italian, 393.  
 Italy, 329.  
 it am I, 575.  
 it behoveth, 281.  
 -ite, 355, 363.  
 item, 363.  
 items, 382.  
 ith, i' th = in the, 254.  
 -ition, 355, 358, 418.  
 it is he, 575.  
 it is him, 575.  
 it is me, 575.  
 it is I, 575.  
 it is said, 33.  
 it needs, 281.  
 -itor, 359.  
 its, 481, 485, 575.  
 its (substantively),  
     485.  
 itself, 469.  
 -ity, 329, 349, 357.  
 iudge, 141, 146.  
 IUNG, 176.  
 iuly, 141.  
 iustice, 141, 348.  
 -ive, 411, 412.  
 ivory, 75.  
 ivy, 117; 315.  
 IW, 107, 130, 131,  
     141.  
 iwis, 256, 606 a.  
 I will if I shall, 236.  
 -IZA (M. G.), 421.  
 -ize, 310, 311, 346,  
     347, 358, 367.  
 J, the letter, 139, 141,  
     146, 186, 187.  
 Jack, 139, 373.

Jacobite, 363.  
 jailor, 75.  
 jam (Latin), 141.  
 jangle, 53, 75.  
 jangler, 53, 141.  
 jangleress, 53.  
 Japanese, 408.  
 jape, 53, 103.  
 japer, 53.  
 japery, 53.  
 japeworthy, 53.  
 jaunty, 395.  
 -je (Dutch), 377.  
 jealous, 141, 409.  
 jealousy, 329.  
 Jebusite, 363.  
 jeer, 104.  
 jelly-fish, 601.  
 Jenkin, 377.  
 jeopardise, 347.  
 jeopardy, jepardy, 56,  
     75, 177.  
 Jerusalem, 107, 226.  
 jest, 141.  
 jéune (French), 187.  
 Jew, 175.  
 jewel, 75, 141, 329,  
     401.  
 Jewry, 331.  
*jeynt, jinte* = joint,  
     171.  
 jocose, 157, 411.  
 jocund, 75.  
 John, John he, 226.  
 John his book, 572.  
 Johnnisms, 365.  
 Johnny, 377.  
 Johnsonese, 408.  
 join, 75, 141, 171.  
 joint, 171.  
 joke, joked, 303.  
 jolly, 75, 141, 395.  
 journal, 187.  
 journey, 75, 141.  
 joust, 141.  
 joviality, 349.  
 joy, 75, 141.  
 jubilant, 405.  
 judge, 75, 141, 146.  
 judgment, 75, 333.

juggler, 53.  
 July, 141.  
 jump, 187, 503.  
 juncture, 344.  
 junket, 334.  
 jury, 329.  
 just, 431, 503.  
 justesse (Fr.), 348.  
 justice, 75, 141, 227,  
 329, 345, 347, 348.  
 justifiable, 403.  
 juvenile, 413.  
*jweynte* = joint, 171.

K, the letter, 132, 139,  
 147 f, 161, 187.  
 before e and i, 139.  
 k (diminutival), 377.  
 -k, 315, 317.  
 keel, 147, 315.  
 keen, 139, 147.  
 keep, 104, 139, 147,  
 300.  
 keeping it up late,  
 501.  
 keep it, 302.  
 kelpie, 377.  
 KEMPA, 139.  
 -k-en, 317.  
 ken, 5.  
*kene*, 139.  
 Kent, 20, 139, 147.  
 kept, 300.  
 kernel, 316, 377.  
 kettle, 316.  
 key, 147, 178.  
 -key, 377.  
 kh, 191.  
 kid, 59.  
 -kie, 377. "  
 kilderkin, 317.  
 kin, 5, 139, 147.  
 -kin = k-en, 315, 317,  
 377.  
 kind, 5, 32, 105, 117,  
 187.  
 kindle, kindled, 303.  
 kindly, 398.  
 kindred, CYNRAEDEN,  
 117, 324.

kine, 381, 382.  
 king, kings, 41, 117,  
 139, 147, 318, 378.  
 king-cup, 601.  
 kingdom, 323.  
 kingle, 334, 377.  
 King's English, 67,  
 68 fff, 85 ffff.  
 King's Highway, 68.  
 -kinie, 377.  
 kinsfolk, 607.  
 kinsman, 572, 607.  
 Kirk, 148, 425.  
 kirtle, 316.  
 'kirurgeon,' 134.  
 kite, 105.  
 kith and kin, 628.  
 kk, 139.  
 knad, 267, 271.  
 knave, 147, 315.  
 knead, 147, 267.  
*knæden*, 267, 271.  
 knee, 5, 147, 315.  
 kneel, knelt, 300.  
 knew, 267.  
 knife, 59.  
 knight, 105, 147, 260,  
 315, 426.  
*knightless*, 384.  
 knighthood, 426.  
 knightly rank,  
 knight's rank, 426.  
 knit, knet, 275.  
 knocked-up, 501.  
 knoll, 135.  
 knot, 315.  
 knotty, 395.  
 know, 5, 147, 267,  
 280.  
 knowe (Scottish) =  
 knoll, 135.  
 knowing, 423, 423 c.  
 knowledge, 139, 149,  
 325.  
 known, 267.  
*konne*, 380.  
 ks for sk, 638.  
 — for x, 142.  
 kw, 142.  
 kye, 381.

kyth, 147.

L, the letter, 103, 135,  
 138, 168, 187, 417.  
 — diminutival, 377.  
 — changed to r, 135.  
 — silent, 135, 168.  
 -l, adjectival, 388,  
 389.  
 — (Scottish) added to  
 s, 135, 316.  
 -l, substantival, 315,  
 316, 318.  
 LÂL 196 ff.  
 labour, 75, 155,\* 223,  
 337.  
 laboure, 155.  
 labouring (inf.), 580 g.  
 -LÂC, 325.  
 lack, 139, 201.  
 lackadaysical, 201.  
 lad, plad, 300, 301.  
 ladder, 112.  
 laddie, 377.  
 lade, laden, 260, 267.  
 ladle, 316.  
*ladkin*, 317.  
 ladyship, 327.  
 LÆCCAN, 147.  
 LÆG, LÆGON, 298.  
 LÆS, LÆSON, 267.  
 LÂF, LIFON, 267, 274,  
 298.  
 LÆFAN, láfian\*, 267,  
 274, 298.  
 laggard, 342.  
 laid (from *lay*), 298.  
 faith, 175, 267.  
 lake, to play, 325.  
*lakefellow*, 325.  
*lakie* = ladykin, 317.  
 LÂ LÉOF, 197.  
 lamb, 111, 137, 315,  
 380.  
 lambie, 377.  
 lambkin, 317, 377.  
 lambrn, 380.  
 lambs, 380.  
 lamentable, 403.  
 lamp-oil, 601.

- lampoon, 342.  
 lancet, 377.  
 land, 103, 111, 260, 315.  
 landed, 396.  
 land of faerie, 331.  
 landscape, 327.  
 landsman, 599, 607.  
 langage, 155, 160.  
 langsome, 399.  
 language, 75, 155, 160, 335.  
 lap, pret. of *leap*, 267.  
 large, 75.  
 large-moulded, 607.  
 largess, 75, 348.  
 lassie, 377.  
 lat, 267.  
 latch, 147.  
 latchet, 334.  
 late, 103, 388.  
 lateward, 400.  
 Latin, 413.  
 latitude, 75, 362.  
 latitudinarian, 419.  
 laugh, laughed, 175, 267, 303, 315.  
 laughter, 153.  
 launch, 175.  
 laund, 175.  
 laundress, 384.  
 lavatory, 415.  
 lave (remainder), LAF, 260.  
 law, LAGU, 32, 59, 187, 260.  
 lawn, 20, 175.  
 lawnd, 175.  
 lawny, 395.  
 lay, 267, 298.  
 layed = laid, 146.  
 -ld, 298.  
 -le, 329, 377, 389, 401.  
 lea, 181.  
 Lea, pr. *Lay*, 183.  
 lead, 192, 300.  
 leaden, 391.  
 LEAF, 382.  
 leaf, 12, 177, 315.  
 leafy, 395.  
 league, 18, 187.  
 LEAH, 178.  
 lean, 300.  
 leap, 12, 267, 300.  
 leapt, pron. lept, 300.  
 learn, 181, 298.  
 learned, 396.  
 learnt or *learned*, 298.  
 LEAS, 267.  
 Leasow, 316.  
 least, lest, 422, 542.  
 leather, 316.  
 leave, 274 f, 298, 300.  
 leaves, 382.  
 leaving, 580 c.  
 leaze (glean), LESEN, 267, 274.  
 LECCAN, 298.  
 led, 192, 300.  
 -ledge, -leche, 315, 325.  
 leak, 20, 187.  
 leer, 104.  
 lect, 267, 271.  
 leeward, 400.  
 left, 300.  
 legacy, 350.  
 legal, 418.  
 legatee, 341.  
 LEGEN, 175, 298.  
 legend, 75.  
 -legge, 325.  
 legibility, 349.  
 legislative, 412.  
 legitimacy, 350.  
 Leigh, 178.  
 leisure, 75, 178, 344.  
 leisured, 396.  
 lemonade, 352.  
 lend, 298.  
 length, 305, 317.  
 lengthen, 305.  
 lenient, 416.  
 Lent, 315.  
 lent (praet. from *lend*), 298, 391.  
 lent (praet. from *lean*), 300.  
 -lent, 411, 417.  
 lentin, 391.  
 LÉOF, 197.  
 LÉOF, 267.  
 LÉOD, 12.  
 lept, 288.  
 lest, 267.  
 -less, 388, 400.  
 less, 422.  
 lessee, lessor, 341.  
 lesser, 422.  
 lesson, 332.  
 let, 267, 286, 587.  
 -let, 329, 334, 377.  
 lethargic, 406.  
 letten, 267.  
 letter, letters, 75, 94, 127, 378.  
 letters patent, 563.  
 letters patents, 387.  
 letters testimonials, 387.  
 leugh, leuch, 267, 271.  
 levée, 330, 341.  
 Levite, 363.  
 ley = lea, 181.  
 leyloc, for lilac, 173.  
 lewth (Devon), 317.  
 -li, 377.  
 libertine, 343.  
 liberty, 75.  
 LIC, subst., 254; adj. *like*, 640; formative in adj., 398; adv., 439; pron., 486, 492.  
 -lice, 254, 438.  
 lice, 381.  
 licence, 162, 356.  
 license, 162.  
 licentiate, 75.  
 licentious, 409.  
 LICGAN, 298.  
 -lich (diminutival), 377.  
 licht = light, 132.  
 lichtsme, 399.  
 lidless-eyed, 608.  
 lie (jacère), 260, 267, 298.  
 lief, 12, 388.



- liege, 56.  
 lien or lain, 267, 271.  
 lieutenant, 'leftenant,'  
     153.  
 LÍF, 117.  
 life, 12, 117, 260, 315.  
 LIFE (remain), LIFEN,  
     267, 274.  
 life-long, 604.  
 LIFER, 117, 137.  
 LIF-LAD, liflode, 326.  
 lift, left, listen,  
     275.  
 lift, lifted, 298, 299.  
 light, 105, 117, 132,  
     152, 187, 317, 394.  
 light, lit, lit, 298.  
 lighten, 305.  
 light-o-love, 611.  
 LIHT, 117, 132, 152.  
 like, Saxon adj., 388;  
     the vowel, 105; se-  
     matology, 254, 640;  
     enters into *such*,  
     486, and *which*,  
     492; acts as prep.,  
     220; and as conj.,  
     220, 522.  
 -like, 398.  
 likelihood, 326.  
 likely, 398.  
 likeness, 640.  
 liketh you, 588.  
 likewise = in like wise,  
     517.  
 liking, 640.  
 lilac, 173.  
 lilly (Sp.), 162.  
 lily; 75.  
 LÍM, 117, 137.  
 limb, 137.  
 limb-meal, 437.  
 líme, 20, 117.  
 lim-male, 437.  
 linch, 334.  
 lineage, 75, 335.  
 linear, 418.  
 linen, 391.  
 -ling, 315, 318, 320,  
     \* 377, 436.  
 Link, 334.  
 lion, 342.  
 lioness, 384.  
 liquidate, 309.  
 listener, 319.  
 LITEL, 117.  
 literalism, 365.  
 literary, literature, 94.  
 litlum and lítlum,  
     447.  
 little, 117, 222, 389,  
     422.  
 live, 105, 252, 260,  
     291, 452.  
 livelihood, liveliness,  
     326.  
 liver, 117, 137, 316.  
 -ll, 162.  
 lol 197, 198.  
 load, HLADAN, 111,  
     260.  
 loaf, 111.  
 loaf-of-bread, 599.  
 loam, 111.  
 loathsome, 399.  
 LOC, 197.  
 locality, 32.  
 LÓCIAN, 197.  
 lock-ed, 278 (5).  
 -lock, 315, 322, 325,  
     328.  
 loden, 267, 271.  
 logic, 368, 418.  
 logical, 418.  
 -logy, 364.  
 Lombardy, 329.  
 lombis = lambs, 380.  
 London, 20, 170.  
 Londoner, 319.  
 lonesome, 399.  
 long, 111, 187, 388,  
     433, 607.  
 -long, 436.  
 longitude, 362.  
 long-legged, 607.  
 long of, 529.  
 longish, 393.  
 look, 32, 197, 576.  
 lookedst, 576.  
 loqt, 267, 271.  
 lópe, lópen, lup-  
     pen, 267.  
 lord, 315.  
 lording (substantive),  
     318, 377.  
 lording (inf.), 580 g.  
 lordly, 398.  
 lordship, 327.  
 lore, 111, 315.  
 lorn, lorn, 267, 276,  
     278.  
 lose, lost, 276, 300.  
 lot, 12, 234.  
 loud, 12.  
 loudly, 433.  
 lough, 267, 271.  
 louse, 119, 315.  
 loute-ed, 278 (5).  
 love, 9, 12, 137, 176,  
     212, 315, 462.  
 loved, 9, 211.  
 Lowlander, 319.  
 Low Sunday, Lowson,  
     602.  
 loyal, 401.  
 loyalty, 56, 349.  
 Lucian, 419.  
 lucid, 411.  
 LUFIGE, 130.  
 LUFU, 137.  
 lunacy, 350.  
 lurching, 580 a.  
 -LUNGA, 436.  
 Lunnan, 170.  
 LÚS, 381.  
 Lusiad, 364.  
 lust, 315.  
 dusty, 395.  
 luxation, 358.  
 luxury, 75.  
 -ly, adj. termination,  
     254, 388, 395, 398;  
     adv., 432f, 438, 441.  
 lye-ed, 278 (5).  
 lynchet, 334.  
 Lŷs, 107, 381.  
 M, the letter, 135, 186,  
     187.  
 — with B, 135, 137.

- in *am*, 254.  
 -m, 315, 316, 364, 368, 388, 390.  
 -m (adjectival), 388.  
 MÂ, 111.  
 -MA (Ind.-Eur.), 421.  
 macadamize, 310.  
 Macaulayesque, 407.  
 machine, 134.  
 machinery, 331.  
 mackerel, 329.  
 Macmahonate, 361.  
 Madam, 75.  
**Madame**, 470.  
 madden, 305.  
 madder, MÆDDRE, 112.  
 MÆGEN, 175, 217, 316.  
 MÆL, MÆLUM, 437.  
 -MÆST, -mest, 421.  
 MÆT, MÆTON, 278(3).  
 magazine, 353.  
 maggot, 20.  
 magic, 75, 368.  
 magistrate, 361.  
 magnanimity, 75.  
 magnate, 361.  
 magnificence, 75, 356.  
 magnitude, 362.  
 m a g u l a , 377.  
 maiden, 316.  
 maidenhood, -hood, 326.  
 maid-servant, 384.  
 main (= strength), 175, 217, 316.  
 majestic, 406.  
 majesty, 75.  
 major (Latin), 141.  
 majority, 349.  
 make, made, 103, 293, 298.  
 make it out, 593.  
 mal-, 606 b.  
 maladroitness, 606 b.  
 malapert, 606 b.  
 malcontent, 606 b.  
 malady, 75.  
 male, 3.  
 malevolent, 417.  
 malice, 75, 345, 347.  
 malign, 105.  
 malison, 332.  
 mallard, 342.  
 mallow, 111, 316.  
 malt (verb), 267, 271.  
 malt, MELTAN, 12, 103, 268.  
 Maltese, 408.  
 maltster, 316.  
 mammy, 377.  
 man, 32, 33, 103, 111, 118, 260, 315, 381, 383.  
 — (pronoun), 32, 254, 475, 476.  
 manageable, 403.  
 Manchester, 20.  
 man-child, 384.  
 manger, 339.  
 manhood, 326.  
 Manichee, Manichean, 341.  
 MANIG, 494.  
 mankind, 597.  
 manly, 398.  
 manner, 75, 234.  
 manners maketh man, 628.  
 mannie, mannikin, 377.  
 mannish, 393.  
 man-o'-war, 611.  
 man-of-war, 599, 611.  
 manor, 56.  
 man-servant, 384.  
 mansion, 75, 332.  
 mantle, 75, 329.  
 manure (accent of), 260.  
 many, many a, 493, 494.  
 many a one, 478, 494.  
 many one, 478, 494.  
 maple, 316.  
 marble, 329.  
 marchant = merchant, 169.  
 marchioness, 384.  
 Marcionite, 363.  
 marriage, 155.  
 marine, 413.  
 marionette, 334.  
 mark, 315.  
 marketable, 403.  
 marksman, 607.  
 marmalade, 352.  
 marquees, marquee, 381.  
 marriage, 75, 155, 325, 335.  
 marriage settlements, 566.  
 marrow, 316.  
 marry, 9, 214.  
 martial, 418.  
 martyr, 75.  
 martyrdom, 323.  
 marvel, 32.  
 marvellous, 75, 409.  
 masculine, 413.  
 masquerade, 352.  
 mass, 75.  
 mast, 112.  
 master, 75.  
 masterpiece, 612.  
 match, 147.  
 materialism, 365.  
 math, 317.  
 mathematical, 418.  
 mathematics, 368.  
 matins, 343.  
 matter, 34, 75, 234.  
 matters of course, 425.  
 maximum, 363.  
 may, 240, 279, 281, 284, 587.  
 mayoralty, 349.  
 me, 104, 178, 254, 466, 469, 574.  
 me = man, 254.  
 me (acc. or dat.), 246, 574.  
 meadow, 316.  
 meal, MÆL, 603 a.  
 -meal, 437, 447.  
 mealtime, mealtide, 603 a.  
 mealy, 395.  
 mean, 181, 288.  
 meant, 304.

- meanness, 320.  
 meant, proncd. ment,  
     300, 304.  
 MEARN, 278 (1).  
 measure, 75, 181, 344.  
 measurable, 75.  
 meat, 75.  
 mechanical, 418.  
 mechanics, 368.  
 mediate, 417.  
 mediation, 75.  
 medium, 363.  
 meed, 104, 315.  
 meek, 59.  
 meek-eyed, 607.  
 meet, 300.  
 mel, meal, 179.  
 melodious, 409.  
 melody, 75.  
 melt, 260, 267, 278.  
 memento, 363.  
 memorandum, 363.  
 memory, 75.  
 men, 128, 381.  
 menace, 75.  
 menial, 401.  
 men of business, 425.  
 me not = one does not  
     know, 254.  
 men-singers, 384.  
 -ment, 329, 333, 347.  
 mention, -ed, 75, 303.  
 Menzies = Meng-es,  
     130.  
 MEOLC, 117.  
 mephitic, 406.  
 mercenary, 75.  
 merchandise (subst.),  
     345.  
 merchandise (verb),  
     347.  
 merchant, 75, 169, 617.  
 mercy, 56, 75.  
 mere, 104, 187, 564.  
 meres and bounds, 77.  
 merit, 75.  
 merry, 423 b.  
 mes-, 606 b.  
 mésalliance, 606 b.  
 me semed, 588.  
 Mesopotamia, 329.  
 mess, 329.  
 message, 75, 335.  
 messenger, 336.  
 messenger, 336.  
 met (meet), 300.  
 met (mete), 267, 271.  
 metal, 75.  
 metaphorical, 393.  
 metaphysical, 393.  
 metaphysics, 368.  
 mete, 267, 278.  
 METE, METEN, 278(3).  
 mete-ed, 278(3).  
 meten, 267.  
 meteor, 364.  
 methinks, 574.  
 method, 364.  
 methodical, 393, 418.  
 methodist, 366.  
 metropolis, 369.  
 metropolitan, 418.  
 mew (Cambridge-  
     shire), 267.  
 megnie, 56.  
 mice, 128, 381.  
 MICE, 117.  
 mickle, 389.  
 mid, 117.  
 MIDL, 117.  
 middle, 117, 389.  
 Middlesex, 25.  
 midge, 117.  
 midmost, 421.  
 midwife, 38.  
 mien, 32.  
 might, 105, 117, 152,  
     279, 317, 587.  
 — (presentive), 240.  
 — (symbolic), 279.  
 might and main, 217.  
 mighty, might, 240,  
     395.  
 mignonette, 334.  
 migratory, 415.  
 MIHT, 117, 152.  
 MIL, 18, 117.  
 milce = MILTSE, 134.  
 milch, 425.  
 mild, 105, 388.  
 mile, 18, 117.  
 militant, 405.  
 military, 414.  
 milk, 117, 425.  
 Milken Way, 391.  
 milky, 395.  
 miller, 319.  
 mill-stone, 601.  
 millstone-grit, 598.  
 MIL-PAÑAS, 18.  
 mimetic, 420.  
 mind, 105.  
 MIN, 117, 481.  
 mine, 105, 117, 481.  
 — (substantive), 483 f.  
 — (old genitive), 574.  
 mingle-mangle, 603 b.  
 miniature, 344.  
 minimum, 363.  
 minister, 75, 363.  
 ministerialist, 366.  
 minnie (fondling for  
     mother), 377.  
 minutiae, 363.  
 miracle, 75, 329.  
 mirklins, 436.  
 mirror, 75, 337.  
 mirth, 317.  
 mirth and jollity, 77.  
 mis-, MIS-, 606 a, b.  
 misadventure, 606 b.  
 misbehave, 606 a.  
 miscall, 606 a.  
 miscarry, 606 a.  
 mischance, 606 b.  
 mischief, 75, 606 b.  
 mischievous, 409.  
 miscount, 606 b.  
 miscreant, 606 b.  
 misdeed, 606 a.  
 misdeem, 606 a.  
 misdease, 181.  
 misgiving, 606 a.  
 misgovernment, 606 b.  
 mislay, 606 a.  
 mislead, 606 a.  
 mislike, 606 a, 606 c.  
 mismanagement, 606 b.  
 misnomer, 330, 606 b.  
 Miss, 370.

missent, 606 a.  
 missionary, 414.  
 mist, 117, 315.  
 mistake, 606 a.  
 mistress, 75.  
 mistrust, 606 a.  
 misty, 395.  
 misuse, 606 b.  
 mitigate, 309.  
 mixture, 344.  
 mnemonics, 368.  
 moated, 396.  
 mockeries, mockery,  
   331.  
 moderate, 417.  
 modernism, 365.  
 modernization, 358.  
 modicum, 363.  
 modify, 308.  
 moe, mo, 111.  
 moeupng, 177.  
 moiety, 56.  
 moist, 75.  
 moldiwarp, 371.  
 mole (talpa), 371.  
 molecular, 418.  
 mollify, 308.  
 molten, 267.  
 moment, 333.  
 momentum, 363.  
 MÔNA, 383.  
 monad, 364, 460.  
 mon, mun (man), 118.  
 MON, 475.  
 monarch, 140.  
 monarchize, 310.  
 monarchy, 329.  
 money's worth, 572, •  
   607. •  
 -monger, 319.  
 monied, 396. •  
 monk, 119.  
 monk-hood, MUNUC  
   HÂD, 602.  
 mono-, 606 d.  
 monogram, 606 d.  
 monograph, 606 d.  
 monologue, 606 d.  
 Monophysite, 363.  
 monopolize, 310.

monopoly, 606 d.  
 monosyllable, 606 d.  
 Monothelite, 363.  
 monotony, 606 d.  
 Monsieur, 470.  
 monsoon, 353.  
 monster, 75.  
 monthly, 308.  
 Monzie = Monee, 130.  
 Monzievaird = Moni-  
   vaird, 130.  
 mood, 315.  
 moody, 395.  
 moon, 41, 315, 383.  
 moral, 75, 401.  
 morality, 349.  
 more, 111, 133, 187,  
   235, 421, 422.  
 morn, 316.  
 MORNEN, 278 (1).  
 mornings (adv. from  
   genitive singular),  
   434, 446.  
 morphology, 364.  
 morrow, 316.  
 morsel, 329.  
 mortal, 75, 401.  
 mortall (Sp.), 162.  
 mortgagee, mortga-  
   gor, 341.  
 mortify, 308.  
 moss, 20.  
 -most, 421.  
 most, 421, 422. •  
 most tedious, 422.  
 mate, moste, 279, 284.  
 mother, 41, 316.  
 mother earth, 565.  
 motive, 412.  
 mountain, 350, 402.  
 mountaineer, 340.  
 mourn-ed, 278 (1). •  
 mouse, 119, 315.  
 mouse, 377.  
 mouth, 315; MÔD,  
   119; MÔDÂ, 32;  
   with *n* absorbed,  
   263.  
 move, 176.  
 mover, 75. •

moving, 177.  
 move, 267, 317.  
 move, MAGAN \*, 282.  
 mown, 267.  
 much, 388, 422, 503.  
 mufti, 353.  
 muleteer, 340.  
 mulierosity, 357.  
 multiply, 75.  
 multitude, 362.  
 multitudinous, 409.  
 MUNEC, 383.  
 munificence, 356.  
 munificent, 416.  
 muriate, 361.  
 muringer, 336.  
 MURK, murky, 395.  
 MURNE, 278 (1). •  
 MÔS, 381.  
 music, 368.  
 must (verb), 214, 279,  
   284, 289.  
 must (brewing), 319.  
 musty, 395.  
 mutton, 41, 342.  
 my, 481, 483, 495.  
 mynohyn, 383.  
 MYNECEN, 383.  
 myriad, 364, 460.  
 myrtle, 329.  
 MÛS, 381.  
 myself, 469.  
 mystic, 420.  
 myth, 364.

N, the letter, 135, 138,  
   186 f.  
 — (with D or T), 94,  
   135.  
 — assimilated to *l*,  
   606 d.  
 — absorbed, 263.  
 — = him, 255.  
 — negative particle,  
   • 504, 512.  
 N intrusive before *g*,  
   336.  
 -n, 57, 66, 262 ff. 315 f,  
   380 f, 388, 391, 586,  
   603 a.

-n (diminutival), 377.  
 -n (genitival), 484.  
 -n (participial), 266.  
 -n-, in *-ness*, 320.  
 -na (Scottish), 586.  
 NÂ, NÂWIIHT, 479, 586.  
 nabichy = I have not, 255.  
 nabob, 353.  
 nadir, 353.  
 NÆDDRE, 498.  
 Naiad, 364.  
 nail, 316.  
 nam = ne am, 254, 506.  
 NAM, NÂMON, 267.  
 NÂN, 495, 514.  
 -NAN (verbal type), 305.  
 nanny-goat, 384.  
 NÂN-WUHT, 514.  
 nap, 103.  
 nape, 103.  
 napkin, 317.  
 narcotic, 406.  
 narrative, 412.  
 narrow, 388.  
 nas = NE WÆS, 506, 560.  
 nasty, 395.  
 nât = NE WÂT = knows not, 254, 506.  
 NÂDER, 479.  
 NATI, 127.  
 national, 418.  
 nativity, 75, 349.  
 natural, 75, 401.  
 naturalistic, 420.  
*natural*, 162.  
 nature, 75, 155, 344.  
 nature and kind, 77.  
 nature's diplomat, 572.  
 nature's music, 425.  
 naught, naught, 478, 586.  
 nabvestu = ne havest þu, 254.  
 nay, 179, 182.  
 -nd, verbs in, 298.  
 -ND-ODE, -NDE, 293.

-ND, 3 pers. pl., 263.  
 NE, 495, 504, 508, 509, 513, 514, 586.  
 nea = nay, 182.  
 NÉAHGEBÛR, 178.  
 near, 522, 527.  
 neat (cattle), 181, 315.  
 neat, 423 c.  
 neat-handed, 607.  
 necessary, 75.  
 necessitous, 409.  
 necessity, 75.  
 necht (Anglian = night), 132.  
 nectar, 369.  
 Ned = Edward, 373.  
 need, 104, 315.  
 needle, 316.  
 need-nots, 599.  
 needs, 435, 527.  
 negligence, 356.  
 NÉHGEBÛR, 176.  
 neigh, 178.  
 neighbour, neighbor, 176, 178.  
*neighbouress*, 384.  
 neighbourhood, *neighbourhood*, 324.  
 neither, 504, 514.  
 Nell = Ellen, 373.  
 nelt = ne wilt, 254.  
 nemesis, 369.  
 neology, 364.  
 Nereid, 364.  
 -NES, 320.  
 -ness, -nesses, 315, 320, 321, 349.  
 nest, 315.  
 nestling, 318.  
 net, 12, 127, 187, 315.  
 NETI, 127.  
 nethermost, 421.  
 nettle, 12, 316.  
 never, 226, 504.  
 nevertheless, 517, 542.  
 new, 107, 187, 388.  
 new-fangled, new fangil, new fangel, 389.  
 newlins, 436.

newt, 498.  
 next, 527.  
 next but one, 522.  
 ng (digraph), 191.  
 nice, 424.  
 nicety, 75, 349.  
*nigardise*, 345.  
 niggard, 342.  
 nigh, 187, 388, 522, 527.  
 night, 105, 117, 132, 152, 643.  
 night-cap, 612.  
 nightshade, 20, 111.  
 NIHT, 117, 132, 152.  
 nill = ne will, 255, 506, 560.  
 nimble, 389.  
 NIMAN, NIME (take), 267, 278.  
 nine, 105, 458.  
 ninety, 458, 459.  
 nip, 105.  
 nipple, 316, 377.  
 nis (= is not), 506.  
 -NIS, 320.  
 NOTHING, 318.  
 nitrate, 361.  
 Nizzard, 342.  
 no, 478, 483, 493, 495, 504, 514.  
 nobility, 349.  
 noble, 75, 401, 423 a.  
 nobody, 480.  
 no doubt, 545.  
 noisy, 395.  
 Noll = Oliver, 373.  
 \*nomenclature, 344.  
 \*nominate, 309.  
 nominee, 341.  
 no more than, 542.  
 non-, 606 b, c.  
 no one, 477.  
 no one but, 522.  
 nonage, 606 b.  
 nonchalant, 606 c.  
 nondescript, 606 b.  
 none, no, 478, 483, 493, 495, 504, 514, 621.

- nonentity, 606 b.  
 non-intervention, 606 b.  
 non-juror, 606 b.  
 nonpareil, 606 c.  
 non-plus, 606 b.  
 non-regulation, 606 b.  
 nonsense, 606 b.  
 nonsuit, 606 b.  
 noontide solace, 565.  
 nor, 187, 504, 508, 509, 514.  
 norlins, 436.  
 normal, 418.  
 Normandy, 329.  
 Norsk, 393.  
 north, 315.  
 Northerner, 319.  
 northness, 321.  
 northwards, 435.  
 nose, 315.  
 nostril, 597.  
 not = ne wot, 254, 506.  
 not, 187, 226, 504, 507, 509, 514, 586.  
 not a bit, 512.  
 notable, 403.  
 not any, 512.  
 not a scrap, 512.  
 not at all, 512, 517.  
 not in the least, 512.  
 not one, 512, 514. \*  
 note, 75.  
 notelet, 377.  
 nothing, 234, 480, 503.  
 nothing but, 522.  
 no thing, 503.  
 notice, 345, 347.  
 noticeable, 403.  
 notify, 75.  
 notoriously, 442.  
 not proven, 275.  
 not to have to do, 593.  
 notwithstanding, 517.  
 notwithstanding however, 550.  
 nought, nought, 478, 504, 514, 586.  
 nourish, 74, 75.  
 novelist, 366.  
 novelty, 349.  
 now, 187, 235.  
 now a days, 573.  
 now and then, 516.  
 now therefore, 550.  
 now whereas, 550.  
 no-whit, 514.  
 noxious, 409.  
 noxious, 389.  
 -nt = -ND-ODE, -NDE = -nded, 262, 298.  
 NT, 263.  
 nugatory, 415.  
 nullify, 308.  
 number, 32, 137, 260.  
 NUMEN, 267.  
 numismatics, 368.  
 nun, 119.  
 nuncupative, 412.  
 nunnery, 331.  
 nuptial, 418.  
 nuptials, 360.  
 nurse, 75.  
 nursing, 318, 377.  
 nursery, 331.  
 Nursling = Nutscil-ling, 633.  
 nurture, 344.  
 nut, 119.  
 nut-shell, 601.  
 nyce, 389.  
 nymph, 364.  
 O, Oh! interj., 196.  
 o', 611.  
 O, vowel, 100, 102 f, 106, 120 ff, 187, 278.  
 — from A, 111.  
 — from U, 119.  
 oa (digraph), 191.  
 oak, 20, 111, 315.  
 oak-apple, 601.  
 oaken, 391.  
 oar, 111.  
 oasis, oases, 369, 382.  
 oaten, 391.  
 oath, 12, 111, 315.  
 oats, 41, 167, 169.  
 ob-, 606 c.  
 obduracy, 350.  
 obedient, 416.  
 obeisance, 355.  
 obituary, 74.  
 obey, 32, 74, 75.  
 object, 606 c.  
 oblige, for oblige, 173.  
 oblige, 149.  
 obligatory, 415.  
 oblige, 173.  
 obloquy, 606 c.  
 obnoxious, 409.  
 obscure, 546.  
 obscurity, 349.  
 observatory, 415.  
 obstacle, 75, 606 c.  
 obstinate, 75, 417.  
 obstreperous, 409.  
 obtaining, 580 c.  
 obverse, 606 c.  
 occasional, 418.  
 occupation, 358.  
 ocean, 364.  
 -ock, 317, 377.  
 o'clock, o'clock, 449.  
 oculist, 366.  
 -ODE, weak pret., 298.  
 Odin, 167.  
 odium, 363.  
 OE (diphthong), 177.  
 œcumenical, 418.  
 of, OF, adv. and prep., 564; in phrasal adj., 425; in phrasal adv., 446; in phrasal prep., 520; for genitive case, 466, 468, 572, 589; a French and a Saxon of, 523; affinity with off, 524; abraded to o', 611.  
 of a child, 445.  
 of a morning, 446.  
 of a Saturday night, 446.  
 of a truth, 445, 446.  
 of an evening, 446.  
 of course, 516.

of him, 468.  
 of it, 518.  
 of me, 466, 481, 574.  
 of my own, 591.  
 of necessity, 446.  
 of old, 446.  
 of reason, 426.  
 of theirs, 591.  
 of to, 591.  
 of us, 466.  
 of which, 591.  
 of whom, 540.  
 of yours, 591.  
 off, 524.  
 off-, 606 a.  
 offal, 606 a.  
 offence, 75, 356.  
 offend, 75.  
 offense, 356.  
 office, 32, 75.  
 officer, 75.  
 official, 418.  
 offscouring, 606 a.  
 offset, 606 a.  
 offshoot, 606 a.  
 offspring, 606 a.  
 often, 219, 391.  
 oh! 194, 196, 615.  
 oh! oh! 194.  
 oi (diphthong), 177,  
 187, 191.  
 -oid, -oidal, 364, 368,  
 420.  
 oil, oiled, 303.  
 oily, 395.  
 ointment, 333.  
 -oir, 337.  
 oak, 267.  
 old, 388, 391, 609.  
 old-friendishness, 609.  
 olden, 391.  
 oldster, 316. •  
 oleaster, 316.  
 Olympiad, 364.  
 om = home, 61.  
 omen, 363.  
 ominous, 409.  
 on, 32, 37, 70, 166,  
 187, 226, 524, 526.  
 -on, 329, 342.

on, òn = one, 166.  
 on (changed to *a*), 449.  
 on all hands, 448.  
 on a small scale, 448.  
 on behalf of, 531.  
 once, 461, 515.  
 one; numeral, 38, 91,  
 230, 458; ancient-  
 ly declinable, 460;  
 pronunciation, 166f;  
 indef. pronoun, 33,  
 512; of the first  
 person, 477; indef.  
 art., 498; in Scot-  
 tish a-ne, 131; spelt  
*won* by Tyndale,  
 166; in compounds,  
 461, 496; under  
 emphasis, 621 f;  
 phrases with *one*,  
 477, 496.  
 one another, 477.  
 one of you, 591.  
 on every side, 448.  
 ONFORAN, 606 a.  
 only, 166, 461, 498,  
 564.  
 on occasion, 448.  
 on second thoughts,  
 448.  
 ontology, 364.  
 onus, 363.  
 oo (sound) = u, 108,  
 119.  
 oo (from *û*), 119.  
 oo (digraph), 129,  
 191.  
 -oon, 329, 342.  
 op-, 606 c.  
 ope, 187.  
 open, 391.  
 open-hearted, 607.  
 open up, 501.  
 opera, 353.  
 operate, 309.  
 operose, 411.  
 opiate, 301.  
 opinion, 75.  
 oppose, 606 c.  
 oppress, 75.

oppression, 75.  
 optic, 420.  
 optics, 368.  
 optimist, 366.  
 opulence, 32, 356.  
 opulent, 417.  
 or, 532, 533.  
 -or, -our, 329, 337,  
 338, 355, 359.  
 orange, 353.  
 orator, 363.  
 oratorio, 353.  
 orb, 363.  
 orbicular, 418.  
 orchestra, 353.  
 orchid, 364.  
 ORD, 12.  
 ordain, 75.  
 order, 32, 75, 260.  
 ordinance, 75.  
 or ere, 533.  
 organ, 75.  
 organism, 365.  
 organization, 358.  
 organizing, 580 c.  
 original, 75.  
 orison, 75, 332.  
 ornament, 75, 333.  
 ornithology, 364.  
 -Os (M. G.), 421.  
 -ose, 411.  
 O\*Sir, 197.  
 -osity, 329, 355, 357,  
 372.  
 Ossian, 419.  
 osteology, 364.  
 ostler, 75.  
 ostracism, 365.  
 other, *ôpêic*, 203, 460.  
 othergates, 515.  
 otiose, 411.  
 ou (from *u*), 119, 176.  
 ou (diphthong), 176 f,  
 187, 191.  
 ought = owed, 284.  
 ought, 187, 279, 289,  
 478.  
 ought = should, 236.  
 ought = nought, 514.  
 our (pronoun), 481.

- our, 187, 329, 337, 359.  
 ous, 484.  
 ours, 484, 575.  
 ourselves, 469.  
 -ous, 401, 409.  
 ousel, 316.  
 out, 119, 606.  
 out-, 606 a.  
 outcry, 606 a.  
 outdo, 606 a.  
 out-going, 32, 606 a.  
 outlandish, 393.  
 outlaw, 606 a.  
 out of, 529.  
 out of harm's way, 572.  
 out of which to, 591.  
 out-put, 606 a.  
 outrage, 606 a.  
 outrageous, 409.  
 outrun, 606 a.  
 outset, 606 a.  
 outshine, 606 a.  
 outstrip, 606 a.  
 outward, 400, 606 a.  
 outwards, 515.  
 outwork, 606 a.  
 oval, 418.  
 over, OFER, 226, 524.  
 over-, 606 a.  
 overbearing, 606 a.  
 overcome, 606 a.  
 overdrive, 606 a.  
 overflow, 606 a.  
 overgrowth, 606 a.  
 overlook, 606 a.  
 overmuch, 606 a.  
 overthwart, 606 a.  
 overture, 344.  
 overturn, 606 a.  
 overwork, 606 a.  
 ow (from ū), 119.  
 owe, owed, ought, 236, 284.  
 owl, 61, 119.  
 own, 493, 495.  
 ownership, 327.  
 ox, 41, 315.  
 oxen, 379.  
 over and terminer, 330.  
 -ōza (M. G.), 421. •  
 P, the letter, 136, 187.  
 pabulum, 363.  
 pace, 75. •  
 paddock = toad, 317.  
 page, 329.  
 pageantry, 331.  
 pagoda, 353.  
 pain, 75.  
 paint, 75.  
 pair, 75, 90, 260.  
 palace, 41.  
 palanquin, 353.  
 pale, 75, 400.  
 palsy, parlexy, 606 d.  
 palette, 334.  
 palisade, 352.  
 pall, 103.  
 palliative, 412.  
 palmistry, 331, 366.  
 Palm-Sunday, Palm-sun Fair, 602.  
 palsy, 606 d.  
 pamper, 75.  
 pamphleteer, 340. •  
 pan, 103, 111.  
 pane, 103.  
 panegyrist, 366.  
 pantheism, pantheist, 365, 366.  
 panoply, 364.  
 papacy, 350.  
 para-, par-, 606 c, d.  
 parachute, 606 b, d.  
 parade, 352.  
 paradise (Sp.), 346.  
 paradox, 606 d.  
 paralysis, 369, 606 d.  
 parapet, 606 b, d. •  
 paraphrase, 606 d.  
 parasite, 606 d.  
 parasol, 606 b, d.  
 parcel-mele, 437.  
 pardon, 32.  
 pare, 90.  
 parental, 418.  
 parenthesis, 369.  
 park, 112.  
 parliament, 75, 333.  
 parliamentary, 419.  
 parliamentary, 414.  
 parochial, 75.  
 parochialize, 310.  
 parody, 606 d.  
 paroxysm, 367.  
 parson (= person), 169.  
 part, 75, 234.  
 partial, 418.  
 partialize (Sh.), 310.  
 partisan, 620.  
 party, 75, 234, 480.  
 pass, 75.  
 passage, 335.  
 passager, 336.  
 passenger, 336.  
 passion, 75, 332.  
 passionate, 417.  
 passive, 412.  
 pass through, 560.  
 pastor, 363.  
 pasture, 344.  
 patched up, 501.  
 paten, 343.  
 patent, 75, 416.  
 patentee, 341.  
 path, 113, 127, 136, 315.  
 PATHAS, PÆB, 110, 127.  
 path-field, 566, 599.  
 pathos, 369.  
 paths, 110.  
 pathway, 601.  
 patience, 75, 227.  
 patient, 75, 416. •  
 patristic, 420.  
 patron, 75.  
 patroness, 384.  
 patronize, 310.  
 paunch, 175.  
 pavement, 333.  
 pavilion, 342.  
 payee, 341.  
 payment, 333.  
 'pays' = pease, 184.  
 pea, 181, 381.



- peace, 56, 75, 179, 329.  
 peaceable, 403.  
 peaceableness, 320.  
 peal (of bells), 371.  
 pear, 18, 90, 181.  
 pease, 184, 381.  
 pease-cod, 20.  
**peason, peasen**, 381.  
 peat-bogs, 598.  
~~per-melt~~, 437.  
 pedantic, 406.  
 pedleress, 384.  
 peep, 104.  
 peeress, 384.  
 peevish, 393.  
 pen (verb), pent, 298.  
 penalty, 349.  
 penance, 75, 82.  
 pension, 332.  
 pensive, 412.  
 pent-house, 345.  
 penitence, pentise, 345.  
 people, 75, 177, 329, 480.  
~~peplc~~, 177.  
 per-, 606 c.  
 peradventure, 75, 543.  
**perceave**, 184.  
 perceive, 184, 606 c.  
 perfect, 75.  
 perhaps, 543.  
 peri-, 606 d.  
 pericarp, 606 d.  
 perigee, 606 d.  
 perihelion, 606 d.  
 peril, 329.  
 period, 364.  
 periodical, 418.  
 peripatetic, 606 d.  
 periphery, 606 d.  
 periphrasis, 606 d.  
 petiphrast, 367.  
 perish, 74.  
 periwig, 606 d.  
 periwinkle, 606 d.  
 Perizzite, 363.  
 Perkin, for Peterkin, diminutive of Peter, 377.  
 permanent, 606 c.  
 perpendicular, 418.  
 perpetually, 75.  
 perquisite, 606 c.  
 perseverance, 75.  
 persevere, 75.  
 Persian, 419.  
 person, 75, 169, 234, 480.  
 personage, 335.  
 personal, 418.  
 personality, 349.  
 personalty, 56, 349.  
 persons of strong opinions, 425.  
**persuasive**, 404.  
 persuasive, 404.  
 perusal, 360.  
 pervade, 560.  
 perverse, 75.  
 pessimist, 366.  
 pestilence, 75, 142.  
 petitionary, 414.  
 petty, 400.  
 petulant, 405.  
 ph, 191, 406.  
 Pharisee, 341.  
 pharmacy, 364.  
 phenomena, 382.  
 phenomenon, 369.  
 Philistine, 413.  
 philosopher, 75.  
 philosophize, 310.  
 philosophy, 75, 329.  
 photo, 370.  
 physic, 418.  
 physician, 75.  
 physicist, 366.  
 physiological, 418.  
 piano, 353.  
 Picardy, 329.  
 picture, 344.  
 picturesque, 407.  
 pig, 328, 382.  
 pigeon, 342.  
 piggery, 331.  
**pight**, 300.  
 pioneer, 340.  
 pious, 409.  
 pipe, 105.  
 pipkin, 317, 377.  
 pippin = pipping, 318.  
 pit, 45.  
 pitch, 300.  
 piteous, 75.  
 pith, 315.  
 pittance, 75.  
 pity, 32, 75, 187, 349.  
 place, 32, 75, 329.  
 plagiarism, 365.  
 plain, 75, 256.  
 plaintive, 412.  
**plaise** = please, 181.  
 planet, 75.  
 plank of elm, 425.  
 plant, 111, 363.  
 plashy, 395.  
 plat, 267.  
 platie, 377.  
 plaudit, 363.  
 play, 136, 325.  
 play-fellow, 606 a.  
 plea, 181.  
 plead, 275.  
**pleasance**, 75, 355.  
 pleasant, 75, 405.  
 please, 75, 179, 181.  
 pleasure, 181, 187.  
**pled** = pleaded (American), 275.  
 Pleiad, 364.  
 plentiful, 75.  
 plenty, 75.  
 pleonasm, 367.  
 pleonastic, 420.  
 plet, 267, 271.  
 plight, 78.  
 plough, 41, 153.  
 plow-bote, 82.  
 plumage, 335.  
 plush-breeches, 612.  
**Plutarchize**, 310.  
 pneumatics, 368.  
 pocket, 334.  
 pod, 26.  
**porple, purple, peplc**, 177.  
**poësie**, 331.  
 poetaster, 316.  
 poeterie, 331.

poetic, 161, 420.  
 poetick, 161.  
 poetics, 368.  
 poetry, 331.  
 poignant, 75.  
 point, 75, 234.  
 point of honour, 612.  
 point of view, 612.  
 pointsman, 607.  
 poison, 332.  
 poisonous, 409.  
 polar, 418.  
 polemics, 368.  
 policy, 329.  
 Polish, 393.  
 polite, 157.  
 politic, politick, 139,  
 161, 418.  
 political, 418.  
 politics, 368.  
 poll, 135.  
 pollard, 342.  
 poly-, 606 d.  
 polygamy, 606 d.  
 polyglot, 606 d.  
 polygon, 606 d.  
 Polynesian, 419.  
 polysyllabic, 606 d.  
 polytechnic, 420, 606 d.  
 polytheism, 365, 606 d.  
 polytheist, 366.  
 pommel, 329.  
 pomp, 75.  
 pomposity, 357.  
 pooh! 202.  
 pooh-pooh, 221.  
*poonish* = punish, 171.  
 poor, 75, 390, 400. •  
 pope, 75. •  
 poplar, 338.  
 poppy-head, 612.  
 popular, 418.  
 populosity, 357.  
 pork, 41.  
 porringer, 336.  
 PORT, 18.  
 port (Ch.), 75.  
 Portsmouth, 603 a.  
 Portuguese, 408.  
 position, 32.

positive, 412.  
*Posset* = Portishead,  
 633. •  
 possibility, 75.  
 possible, 75.  
 post, 187.  
 post-, 606 c.  
 posterity, 349.  
 post-office, 612.  
 postpone, 606 c.  
 postscript, 606 c.  
 postulate, 309, 361.  
 posture, 344.  
 potato disease, 565.  
 potent, 416.  
 potentate, 361.  
 pottery, 331.  
 pottinger, 336.  
 pouch, 75.  
 poultice, 381.  
 poultry, 331.  
 pound, 75, 119, 187.  
 poundage, 335.  
 pour (French), 187.  
 pourtraiture, portrai-  
 ture, 75, 344.  
 pourtray, 75.  
 poverty-stricken, 272.  
 POW (Scottish) = poll,  
 135.  
 powder, 75.  
 power, 329.  
 pox, 381.  
 pr (? root), 639.  
 practicable, 403.  
 practical, 418.  
 practice, 162, 346.  
 practise, 162.  
 practiser, 75.  
 practice (Sp.), 346.  
 præ-, 606 c.  
 pragmatic, 420.  
 praise, 75.  
 pray, 75.  
 prayer, 75, 339.  
 pre-, 606 c. •  
 preach, 75.  
 preachers, 384.  
 prebend, 351.  
 prebendary, 414. •

preccde, 606 c.  
 precedent, 416.  
 precious, 32, 409.  
 predestinate, 606 c.  
 predicting (inf.), 580 c.  
 preface, 75.  
 prefect, 75.  
 prefer, 606 c.  
 preferable, 403.  
 preference, 356.  
 prejudice, 345, 606 c.  
 prelat (inf.), 580 g.  
 premature, 606 c.  
 preparatory, 415.  
 prepare, 293.  
 preposterous, 409.  
 prerogative, 412.  
 presence, 75.  
 present, -ed (vb.), 75,  
 260, 303.  
 present (subst.), 260.  
 pressure, 344.  
 prest = ready, 79.  
 prest and boun, 77.  
 pretence, 356.  
 pretty, 395, 423 b, c,  
 431.  
 prevalent, 417.  
 preventive, 218.  
 pride, 75, 329, 639.  
 prigdom, 323.  
 primacy, 350.  
 primogeniture, 344.  
 prince, 41, 75.  
 princess, 75, 384.  
 principal, 75, 418.  
 prison, 75, 142.  
 privacy, 350.  
 privateer, 340.  
 privity, 75.  
 privacy, 75.  
 privy, 75.  
 prize, 75.  
 pro- (Latin), 606 c.  
 pro- (Greek), 606 d.  
 probate, 361.  
 problem, 368.  
 procedure, 344.  
 proceed, 75.  
 process, 75.

- procrastination, 358.  
 proctorship, 327.  
 procurable, 403.  
 prodigal, 418.  
 produce (pron., if verb  
 or if noun), 260.  
 procure, 177.  
 profession, 32.  
 professional, 418.  
 proffer, 75.  
 profit, 75.  
 profitable, 403.  
 profusion, 332.  
 programme, 606 d.  
 progression, 75.  
 prolegomena, 606 d.  
 prologue, 606 d.  
 promenade, 352.  
 prominent, 416.  
 promise, 75.  
 promontory, 606 c.  
 pronounce, 606 c.  
 propagandism, 365.  
 proper, 423 c.  
 prophecy, -sy, 162,  
 260, 606 d.  
 prophet, -ess, 384.  
 propitiatory, 415.  
 propitious, 409.  
 proportion, 606 c.  
 proposal, 360.  
 prospectus, 363.  
 prosperity, 75.  
 protest, 606 c.  
 proto-, 606 d.  
 protoplasm, 306 d,  
 367.  
 protoplast, 367.  
 protomartyr, 606 d.  
 prototype, 606 d.  
 proud, 400, 639.  
 prove, proved, 75, 176,  
 177, 275.  
 proven, 275.  
 provincial, 418.  
 prowess, 348.  
 prudent, 75, 423 c.  
 Prussia, 329.  
 -ps and -pse, now -sp,  
 316.  
 psalter, 364.  
 pseudo-, 606 d.  
 pseudo - erudition,  
 606 d.  
 pseudo-martyr, 606 d.  
 pseudo - philosophy,  
 606 d.  
 psha! pshaw! 202.  
 Ptolemaic, 406.  
 pu' (Scottish) = pull,  
 135.  
 pub, 372.  
 pubescence, 356.  
 public, 406.  
 publicist, 366.  
 publish, 75.  
 pugilistic, 420.  
 pull, 118, 135.  
 pullet, 41.  
 pumpkin, 377.  
 punish, 74, 118, 171.  
 punster, 316.  
 purple, 177.  
 puppet, 377.  
 pur-, 606 b.  
 purchase, 75, 606 b.  
 pure, 75.  
 pure-cyed, 607.  
 purge, 75.  
 Puritan, 419.  
 purlieu, 606 b.  
 purloin, 606 b.  
 purport, 606 b.  
 purpose, 75.  
 pursue, 606 b.  
 pursuit, 56.  
 pursuivant, 56, 606 b.  
 putenance, 606 b.  
 purvey, 75, 606 b.  
 push, 82, 118.  
 puss, 118.  
 put, 118.  
 putative, 412.  
 putting to, 82.  
 put, pat, putten,  
 275.  
 puzzle, 329.  
 PYRIGE, 18.  
 pyrotechnic, 420.  
 Q, the letter, 139, 142.  
 qu, the sound, 142, 151.  
 quackery, 331.  
 quadrant, 405.  
 quadripartition, 358.  
 quaint, 75, 423 c.  
 quake, 142, 267.  
 qualify, 308.  
 quality, 349.  
 quality of knight, 426.  
 qualm, 142, 316.  
 quantity, 75.  
 quarrel, 142.  
 quarrelsome, 399.  
 quarry, 142.  
 quart (four), 56.  
 quart, 75, 142.  
 quarter, 142.  
 quarterly, 398.  
 quarterne, 142.  
 quay (pron.), 184.  
 quay, 186.  
 queen, 142.  
 queene of faerie, 331.  
 queer, 104.  
 quintist, 345.  
 quell, 142.  
 quell-ed, 278 (2).  
 quern-stone, 601.  
 question, -ed, 75, 234.  
 260, 303.  
 questionable, 403.  
 quha, 151.  
 quhat, 151.  
 quhen, 151.  
 quhilk, 151.  
 quho, 151.  
 qufck, 142, 205, 388.  
 quicken, 32, 305.  
 quire, 105, 142.  
 quiet, 142.  
 quit, quat, 275.  
 quit, 75, 142, 187, 400.  
 Quixotic, 406.  
 quokk, quook, 67,  
 271.  
 quoth, 142, 267.  
 R, the letter, 111, 135.  
 138, 187.

- r, dropped in popular speech, 135.  
 r-, initial, miswritten *ur*, 164.  
 -r, in *their*, 66; substantial formative, 316; adjectival, 392; sign of comparison, 421.  
 -RA, 66, 460.  
 racehorse, 566, 599.  
 radical, 418.  
 radish, 20.  
 radius, 363.  
 RÂCAN, 147.  
 RÂDEN, RÂDDE, 192.  
 RÆDERE, RÆDESTRE, 384.  
 rafter, 112.  
 rail-road, 612.  
 rain, 175, 316.  
 rain-bow, 612.  
 raise, 183.  
 rake, 111, 315.  
 Raleigh, 164.  
 ram, 111, 315.  
 Ramistry, 366.  
 rampant, 405.  
 ran, 125, 267.  
 rancour, 75.  
 rang, 267.  
 range, 260, 329.  
 rank, 32; 329.  
 rank, or quality, of knight, 426.  
 ransack, 59.  
 ransom, 75, 332.  
*Ransom* = Rampis-ham, 633.  
 rapidity, 349.  
 rapine, 343.  
 rapt, 164.  
 rapture, 344.  
 rascaldom, 323.  
 rascally, 398.  
 rat, 103.  
 rate, 103.  
 rathe, 388, 502.  
 rather, 502.  
 rathe-ripe, 604.  
 ratify, 308.  
 rational, 418, 426.  
 raught, 165, 300.  
 rave, 267.  
 raven, 316.  
 raveners, 54.  
 ravenous, 54.  
 ravin, 54.  
 razor, 337.  
 -rd (verbs), 298.  
 re-, 606 c, 622.  
 Rea, *Ray*, 183.  
 reach, 147, 165, 300.  
 reached, 165.  
 react, 606 c.  
 read, 181, 192, 300.  
 read (pret.), 300.  
 reader, 384.  
 readiness, 164, 320.  
 Reading, 318.  
 ready, 179, 395.  
 RÉAFLÂC, 325.  
 reagent, 606 c.  
 reality, 349.  
 realm, 41.  
 realty, 56, 349.  
 reanimate, 32.  
 reap, 267.  
 reason, 75, 155, 182, 332.  
 reasonable, 403.  
 reasons, *pronounced* 'raisins,' 182.  
 -reave, 300.  
 rebel, 157, 606 c.  
 rebellious, 409.  
 rebuke, 32.  
 rebut, 606 c.  
 recalcitrant, 405.  
 recall, 606 c.  
 RÊCAN, 165.  
 receave, 184.  
 receive, 75, 184, 606 c.  
 recital, 360.  
 reckon, 165.  
 reckless, 165.  
 recklessness, 165.  
 reckon, 32.  
 recommend, 75.  
 record, 75, 157, 260.  
 record (pron., if verb or if noun), 260.  
 red-, 606 c.  
 -red, -RÂDEN, 315, 322, 324, 328.  
 red (verb), 192, 300, 301.  
 red (adj.), 192, 388.  
 red-integrate, 606 c.  
 redd, 192, 390.  
 red-start, 112.  
 redder, 192.  
 redress, 75.  
 redundant, 606 c.  
*red-whol*, 164.  
 reed, 20, 104.  
 • reedify, 606 c.  
 reedy, 395.  
*reek-ed*, 278 (5).  
 re-elect, 606 c.  
 refer, 606 c, 622.  
 referee, 341.  
 reference, 356.  
 refit, 622.  
 reflective, 412.  
 reflux, 622.  
 reform, 622.  
 refresh, 622.  
 reft, 300.  
 refugee, 341.  
 refusal, 360.  
 refuse, 75.  
 regard, 234, 606 c.  
 regimen, 363.  
 regiment, 333.  
 Regin - hard = Reynard, 342.  
 region, 75, 358.  
 regular, 418.  
 REGN, 175.  
 rehearse, 75.  
 rehearsal, 360.  
 reign, 178.  
 re-invest, 606 c.  
 reject, 606 c.  
 rejoinder, 330, 606 c.  
 relate, 606 c.  
 relation, 358.  
 release, 75.  
 religion, 56, 75.

- religious, 409.  
 reluctant, 405.  
 remain, remainder,  
     260, 330.  
 remark, 606 c.  
 remarkable, 403.  
 remedy, 75.  
 remember, 75.  
 remembrance, remem-  
     brancer, 75, 339,  
     355.  
 remission, 75.  
 rend, rent, 298.  
 rendezvous, 351.  
 renown, 75, 606 c.  
 rent, 56, 75.  
 rental, 360.  
 rent, 267.  
 reparative, 412.  
 repent, 75, 606 c.  
 repentance, 75.  
 report, 75.  
 reprehend, 32.  
 reporter, 75.  
 representative, 412.  
 reprieve, 184.  
 reprimand, 351.  
 repulsive, 412.  
 reputable, 403.  
 reputation, 358.  
 request, 75, 606 c.  
 requiem, 363.  
 require, 75.  
 receive = receive, 184.  
 resemble, 606 c.  
 reservoir, 351.  
 residual, 418.  
 residuum, 363.  
 resin, 343.  
 resistance, 75.  
 reason, 155.  
 resort, 75.  
 resources, 620.  
 respect, 234.  
 respectable, 403.  
 respiratory, 415.  
 respite, 75.  
 responsible, 403.  
 responsive, 403, 412.  
 rest, 164, 315.  
 restore, 75.  
 retaliate, 32.  
 retchlessress, 165.  
 retentive, 412.  
 reticence, 356.  
 return, 606 c.  
 reunion, 606 c.  
 revel, 55.  
 revellers, 55.  
 revelling, 55.  
 revelry, 55.  
 revenge, 32, 606 c.  
 revenue, 619.  
 revere, revered, 303.  
 reverence, 75.  
 reverent, 75.  
 reversal, 360.  
 review, 606 c.  
 revisit, 606 c.  
 revival, 360.  
 revive, 32.  
 revolve, 606 c.  
 reward, 606 c.  
 rh (digraph), 191.  
 rhapsody, 364.  
 rhetoric, 368.  
 rhetorical, 418.  
 rhomboid, 368.  
 rhyme, 131.  
 rhyme and reason,  
     628.  
 RIBB, 117.  
 rib, 117.  
 ribald, 54.  
 ribaldry, 54.  
 -ric, -rick, -RICE, 315,  
     322, 328.  
 rich, 147, 388.  
 riches, 32, 75, 348, 381.  
 rick, 315.  
 rick-yard, 601.  
 rid, rid, 267, 271, 278.  
 RÎDAN, 117.  
 ridden, 267.  
 ride, 117, 260, 267,  
     278.  
 rider, 12.  
 ridge, 117, 149.  
 -rife, 400.  
 riff-raff, 603 b.  
 rift, 317.  
 right, 105, 117, 187,  
     317, 431.  
 righteous, RIHTWIS,  
     409.  
 RIHT, 117.  
 RÎM, 131.  
 rin, 125.  
 rind, 105, 117, 315.  
 ring, 117, 267, 315.  
 ring (reign), rang,  
     rung, roun, 275.  
 ringlet, 334, 377.  
 rinn, 267.  
 riotise, 345.  
 riotous, 409.  
 ripe, 105, 388.  
 ripple, 316, 377.  
 rise, 267.  
 risen, 267.  
 ritche (Sp.), = rich,  
     147.  
 ritualist, 366.  
 rive, riven, 267.  
 river, 339.  
 rivulet, 334.  
 road, RÎDAN, 111, 260.  
 roadster, 316.  
 'roam' = Rome, 172.  
 robbery (inf.), 61.  
 robe, 75, 187.  
 rock, 3.  
 rode, 267.  
 rodomontade, 352.  
 rôf, 267, 271.  
 roe, 111, 177.  
 Roman, 393, 419.  
 Rome, pronunciation  
     of, 172.  
 rommen, 267.  
 rood, 267.  
 roof, 41, 315.  
 rookery, 331.  
 room, 32.  
 roomy, 390, 395.  
 'root, 20, 164.  
 rootfast, 400.  
 rope, 111, 187, 315.  
 rosaceous, 409.  
 rose, rose, 75, 267, 271.

rosette, 334.  
rote, 75.  
rough, 153, 388.\*  
Roumania, 329.  
round, 559.  
round, 94.  
roune, 93.  
route, 75.  
routine, 343.  
rown, 94.  
rownd, 94.  
royally, 75.  
royal-towered, 607.  
royalty, 41, 75, 349.  
rude, 75.  
Rugby, 291.  
ruin, 329, 343.  
ruinate, 309.  
rule, 32, 75, 107, 329.  
RUM, 390, 395.  
run, 119, 125, 267, 278.  
RÜN, 93, 94.  
rundle, 316.  
runen, *run*, 267, 271.  
rung, 267.  
rungen, 267.  
Runic, 93, 406.  
runner, 319.  
rush (*juncus*), 119.  
Russia, 329.  
Russian, 393, 419.  
rustic, 406.  
rusty, 395.  
ruth, 32, 317.  
-ry, 329, 331.  
rye, 20, 41.

S, the letter, 132 f, 138, 187, 191.  
— sound = Z, 133 f, 346.  
— final, 150, 262, 368.  
— for c, 139.  
— for r, z, 133.  
— to r, 278.  
— dropped in sub-junctive verb, 579.  
-s (genitive), 378, 484, 527, 529, 572.

-s (plural), 378, 580 ff, 575.  
-s (possessive), 575.\*  
-s (reflexive), 9.  
-s (-se), (substantival), 315, 316.  
s- (Italian), 606 c.  
sar and soc, 628.  
SACE, SACEN, 278 (6).  
sacrament, 333.  
sacrifice, 3, 75.  
saddle, 111.  
Sadducee, 341.  
SÆL-IG, 395.  
safe, 75, 187.  
safe and sound, 628.  
salfon, 353.  
saids books, 387.  
saids ministers, 387.  
sail, 260, 316.  
saint, 75.  
sake, 529.  
salad, 352.  
sale, 111.  
salesman, 607.  
sall = shall, 45.  
sallow = willow, 316, 388.  
salmon, 342.  
saloon, 342.  
salt, 112.  
salutation, 358.  
salutary, 414.  
salvation, 75.  
salvationist, 366.  
salve, 315.  
Sam, 373.  
same, 111, 399, 493, 494, 496.  
sanatorium, 363.  
sanctuary, 75.  
sand, 111.  
Sandringham, 318.  
sang, 124, 267, 278.  
SANG, 278.  
sanguine, 75, 413.  
sanitary, 414.  
sank, 267.  
sap, 315.

sapience, 75.  
Sarai her, 572.  
sarcasm, 367.  
sardonic, 406.  
sawmon, 169.  
sawnt, 169.  
sarvice, 169.  
sat, 103, 267.  
satchel, 329.  
sate, 267.  
satirist, 366.  
satisfaction, 358.  
satisfy, 308.  
saue, 75.  
saucy, 395.  
sawtion, 358.  
save, 75, 187, 213, 528.  
sabrment, 333.  
saviour, 337.  
savour, 75.  
Savoyard, 342.  
saw, sawn, 267, 278, 576.  
saw, sawest, 267, 576.  
SAWUL, 383.  
'Saxon,' 'Saxons,' 17, 25.  
Saxondom, 323.  
Saxony, 17, 329.  
say = sea, 184.  
saysoun, saysonne, 182.  
sayen, 580.  
sc-, 45, 150, 163.  
sc- (Saxon) = sh, 150, 471.  
SCADU, 150.  
scale, 150.  
Scandinavia, 329.  
Scandinavian, 419.  
scantlins, 436.  
scar, 150, 315.  
scar = score, 456.  
scarcity, 75.  
scarify, 308.  
scavenger, scabager, scabage, 336.  
SCÉAF, 150.  
SCÉAFMÆLUM, 437.  
SCEAFT, 150.

- SCÉAL, 150, 282.  
 SCEAMU, 150.  
 SCEANCA, 150.  
 SCÉAP, 150.  
 SCEAPAN, 327.  
 SCEARP, 150.  
 SCÉL, 150.  
 scene, 104, 163.  
 scent, 163.  
 SCÉO, 150.  
 SCEORT, 150.  
 SCEORTLÍCE, 254.  
 scepticism, 365.  
 sceptre, 41, 163.  
 sch-, from SC-, 58, 61.  
 sch-, a Grecism, 150.  
 schal, schaltu, 58, 61.  
 schame, 58, 61.  
 -schap, 327.  
 scharpe, scharp, 58, 61.  
 schet, 267.  
 schild, 61.  
 schism, 365.  
 scholar, 75, 418.  
 school, 75, 150.  
 School Board, 565.  
 schule, 58.  
 schidwall, 45.  
 science, 75, 163, 356.  
 SCILD, 150.  
 SCINLÁC, 325.  
 SCIP, 117.  
 -SCIP, 327.  
 SCÍR, 117.  
 scite, 163.  
 scituation, 163.  
 scolemaester, 147.  
 score, 59, 150, 234, 460.  
 scot, 150.  
 scot-ale, 360.  
 'Scotch,' 26, 393.  
 Scottish, Scottis, Scots, 393.  
 scoundrel-dom, 323.  
 scrap, 59.  
 scrape, 59.  
 SCRÍC, 117.  
 SCRÍFE (scribere), 275.  
 SCRÍB, 117.  
 scripture, 344.  
 scrub, 150, 331.  
 SCRÚD, 57.  
 scrupulosity, 357.  
 SCYPEN, 150.  
 scythc, 163.  
 sdeigned, 606 c.  
 se (French reflexive), 9.  
 SE, so (old demonstrative & relative), 471, 488, 517.  
 sea, seas, 181, 183, 184, 315.  
 SEAD, 278 (5).  
 seal (phoca), 187, 315.  
 seam, 316.  
 season, 75, 182, 332.  
 seasonable, 403.  
 scat, 181.  
 SEANISC, 25, 28.  
 sechrestu, 255.  
 second, 75, 460.  
 secondary, 414.  
 section, 32.  
 secular, 418.  
 secure, 75.  
 security, 349.  
 sedate, 417.  
 sedative, 412.  
 see, see, 267, 271, 546, 576.  
 seed, 104, 315.  
 seedling, 318.  
 seedsman, 607.  
 seeing, 545, 576, 607.  
 seck, 300.  
 seely, 395.  
 seem, 187.  
 seen, 121, 187, 267, 576.  
 seest, seeth, seen, 121, 132, 576.  
 seethe, 260, 267, 278.  
 SEGEL, 316.  
 seisin, 56.  
 seize, 178.  
 seizure, 344.  
 -sel, 316.  
 seld, 437.  
 seldom, 437.  
 self, 305, 469.  
 self-, 606 a.  
 -self, 469.  
 self-conscious, 606 a.  
 self-evident, 606 a.  
 self-involved, 607.  
 selfish, 393.  
 self-seeking, 606 a.  
 sell, 300.  
 selves, 469.  
 semblance, 355.  
 sempstress, 384.  
 senator, 363.  
 send, sent, 298.  
 SENDAN, SENDE, 298.  
 sense, 356.  
 sensational, 418.  
 sensitive, 412.  
 sensual, 418.  
 sent (Sp.) = scent, 163.  
 sentement (taste), 333.  
 sentence, 75.  
 sentiment, 333.  
 SÉO, 487.  
 SEOLC, 117.  
 SEODÉ, 278 (5).  
 separate, 417.  
 Serptherus, 134.  
 sepoy, 353.  
 septuagenarian, 419.  
 sequence, 356.  
 serenade, 352.  
 serfdom, 323.  
 sergeant, 75.  
 serious, 409.  
 serjant (er = ar), 56, 169, 405.  
 sermon, 75, 138, 169.  
 sermonette, 377.  
 sermon-t, 138.  
 servant, 75, 405, 462.  
 'servant' for I, 462.  
 serve, 75.  
 service, 75, 345.  
 servile, 413.  
 sesquipedalian, 419.  
 sessile, 413.  
 session, 75.  
 seth, 267, 272.

- settle (a bench), 316.  
 seven, 458.  
 seventy, 458.  
 severally, 515.  
 Severn, 19.  
*scw* (sowed), 267.  
 sh-, 45, 59, 61, 134,  
     150, 187, 191.  
 -sh, 388, 389, 393.  
*shad* (pr. of *shed*), 267.  
 shade, 150.  
 shadow, 316.  
 shadowy, 395.  
 shaft, 45, 112, 150.  
 shake, shaken, 267.  
*shaked*, 304.  
*shalbe*, 255.  
 shall, 45, 57, 150,  
     236 ff f, 255, 282,  
     304, 379, 576, 587.  
 shall *versus* will, 239.  
 shall I? 236.  
 shallow, 59.  
*shaltu* = shalt thou,  
     254.  
 shame, 45, 111, 150,  
     315.  
 shamefast, 400.  
 shampoo, 353.  
 shank, 150.  
 shape, shapen, 267,  
     278.  
*shar*, 267, 278 (2).  
 share, 123, 315.  
 sharp, 45, 112, 150,  
     388.  
 shave, shaven, 267.  
 shaw, 20.  
 shawl, 353.  
 Shaxper = Shake-  
     speare, 632.  
*shay*, 381.  
 she, 104, 187, 470, 471.  
 sheaf, 150, 315.  
 shear, 45, 123, 260,  
     267.  
 shears, 315.  
 she-ass, 384.  
 sheath, sheathe, SCÉA-  
     DAN, 45, 260.  
 shed, 260, 267.  
 sheep, 41, 150, 315, 382.  
 sheer, 117, 123.  
 she-goat, 384.  
 shell, 150.  
 shepherd, 632.  
 Sheppey, SCEAP ICE,  
     602.  
 sherbet, 353.  
 sheriffdom, 323.  
*sherris*, 381.  
 sherry, 381.  
 shew, shewn, 267.  
 shield, 150, 315.  
 shields, 45.  
 shilling, 318.  
 shilly-shally, 603 b.  
 shine, *shinen*, 267.  
 -shion, 329, 332.  
 -ship, 315, 322, 327,  
     328.  
 ship, ships, 45, 61,  
     117, 315, 322.  
 shiploads, SCIP HLÆ-  
     STAS, 602.  
 ship-mate, 601.  
 ship's captain, 572.  
 ship-shape, 603 b.  
 shire, 61, 117, 123,  
     315.  
 shod (from shed),  
     267.  
 shod (pr. from shoe),  
     300.  
 shoe (subs.), 150, 177,  
     315.  
 shoe (verb), 300.  
*shof*, 267, 272.  
 shone, 45, 267.  
 shoon, shoon = shoes,  
     380.  
*shoof*, 267, 272.  
 shook, *shook*, 267, 272.  
*shoons* = shoes, 380.  
 shoot, 267, 278.  
*shope*, 267.  
 shore (noun) SCERAN,  
     123, 260.  
 shore (preterite), 45,  
     267, 278 (2).  
 shoreward, 530.  
 shorn, 267.  
 short, 45, 150, 305,  
     394.  
 shorten, 305.  
 shot, 45, 267.  
*shotten*, 267, 272.  
 should, 61, 135, 168,  
     236, 237, 239, 279,  
     587.  
 should (the *l* in), 168.  
*should say*, 237.  
 — = ought, or, if re-  
     quired, 236.  
 shoulders, 45.  
*shove-ed*, 57, 176, 267,  
     278 (5).  
 shoved, 272.  
 shovel, 316.  
*shoven*, 267, 272.  
 shower, 119, 316.  
 showy, 395.  
 shrank, 267, 278.  
 shriek, 300.  
 shrievalty, 349.  
*shright*, 300.  
 shriek (bird), 117.  
 shrine, 117.  
 shrink, 267.  
 thrive, thriven, 61,  
     267, 275, 278.  
 shroud, 57, 119.  
 shrove, 267, 275.  
 shrubbery, 331.  
 shrunk, 267, 278.  
 shrunk, 267.  
 shunned, 45.  
 shunneth, 58.  
*sic* (Scottish), 486.  
 sick, 388.  
 sick nor sorry, 628.  
 sicken, 305.  
 sickle, 41, 117, 316.  
 SICOL, 117.  
 sic-like, 486.  
 side, 12.  
*sifum* (times), 461.  
 sidelins, 436.  
 sidelong, 436.  
 sidewall, 45.



- siege, 75.<sup>c</sup>  
 sigh, 105.  
 sight, 132, 152, 317.  
 sighte = sighed, 300.  
 sign, 75, 105.  
 signatory, 414.  
 signature, 344.  
 signet, 334.  
 significant, 405.  
 sign manual, 563.  
 sight, 132, 152.  
 sike, 300.  
 silk, 117.  
 silken, 391.  
 silky, 395.  
 silly, 395.  
 silver, 316, 426.  
 silverling, 318.  
 silvern, silvery, 426.  
 similitude, 75, 640.  
 Simkin, 377.  
 simoon, 353.  
 Simon's wife's mother,  
     572.  
 simple, 75, 401.  
 simplifying, 580 c.  
 sĭn, 469 (n).  
 sin, 315.  
 since, 226, 515, 527.  
 since leaving, 580 f.  
 sincerity, 349.  
 sinew, 316.  
 sing, 124, 187, 260,  
     267, 278.  
 singe, sung, 275,  
     278.  
 singular, 418.  
 sink, 267.  
 sing-song, 603 b.  
 sinus, 363.  
 -sion, 329, 332.  
 sippet, 334.  
 sir, 75.  
 sire, 75.  
 Sir-John (sounded as  
     surgeon), 170.  
 sister, 316.  
 sisterhood, 326.  
 sisters, 380.  
 sisteryn, 380.  
 sistren (American),  
     380.  
 sk, 105, 267.  
 site, 163.  
 sith, 117, 542.  
 sĭðe, 163.  
 sithence, sithens,  
     527.  
 sitten, 267.  
 situation, 358.  
 six, 458.  
 sixpence, sixpences,  
     599.  
 sirt thou = seest  
     (sehest) thou, 132.  
 sixty, 458.  
 sĭȝ, 56.  
 sk = sc (Saxon), 150.  
 sk a l (M. G.), 282.  
 skill, 59.  
 skin, 59, 150, 315.  
 skipper, 319.  
 skirmish, 75.  
 skittle, 150, 316, 377.  
 skulk, 150.  
 skull, 315.  
 sky, 59.  
 slacken, 305.  
 slain, 267.  
 slang (preterite),  
     267, 272.  
 slank, 267.  
 slat, 267.  
 slaughter, as *slafter*,  
     153.  
 Slavonia, 329.  
 slay, 267.  
 sledge, SLECGE, 149,  
     260.  
 sledge-hammer, 603 a.  
 sleep, 267, 300.  
 sleep it, 302.  
 sleeve, 117.  
 sleight, 317.  
 slep, 267.  
 sleppestou, 255.  
 slept, 300.  
 slew, 267.  
 slid, slidden, 267.  
 slide, 267, 278 (4).  
 slider, slidder,  
     sliddery, 392.  
 sliðe, 117.  
 slim, 390.  
 sling, 267.  
 slink, 267.  
 slip-ed, 278 (5).  
 slipper (adj.), 392.  
 slippery, 392.  
 slip-slop, 603 b.  
 slit, 59, 267, 278 (4).  
 slite, slyte, 278 (4).  
 slōð, 267.  
 sloc, 111.  
 slōh = slough, 153.  
 sloth, 317.  
 slouch, 59.  
 slough, 153.  
 sloven, 391.  
 slow, 431.  
 sluggard, 342.  
 slung, 267.  
 slunk, 267.  
 slȳtȳn, 267, 272.  
 SMÆL, SMÆLRE,  
     SMÆLRA, 127.  
 small, 112, 127, 388.  
 smite, 260, 267.  
 smith, 32, 35, 117,  
     315, 378.  
 smiths, SMITHAS, 110,  
     378.  
 smitten, 267.  
 smoke-ed, 278 (5).  
 smote, 267.  
 snaffle, 316.  
 snail, 316.  
 snake, 32.  
 sneak, 59.  
 SNEGEI, 316.  
 so (old rel.), 517, 535.  
 so, 222, 471, 486, 503,  
     535, 536, 539, 625.  
 so . . as, 536.  
 so . . that, 536.  
 sober, 75.  
 sōc, sōcon, 278 (6).  
 soccage, 335.  
 socialistic, 420.  
 socket, 334.

- sod, 267, 272.  
 sodden, 267.  
 sofa, 353.  
 soft, 263.  
 soil, 177.  
 sojourn, 75, 291.  
 SÖL, 177.  
 solace, 75.  
 solan-geese, 603 a.  
 sold, 300.  
 solemn, 75.  
 solemnization, 358.  
 solemnity, 75.  
 solicitude, 362.  
 solid (adv.), 503.  
 soliloquize, 310.  
 solitude, 362.  
 soll (German), 282.  
 -som, 329, 332.  
 some, 119, 235, 399.  
 some, 503.  
 -some, 388, 399.  
 somebody, 33, 480.  
 some folk, 480.  
 somethingness, 321.  
 some one, 477.  
 some people, 480.  
 something, 234, 480.  
 somewhat, 475.  
 somnolent, 417.  
 So mote it be, 254.  
 So mote it be, 210.  
 son, 41, 119, 187, 315.  
 -son, 329, 332, 342.  
 sonata, 353.  
 song, SINGAN, 111,  
 260, 315.  
 songster, 316.  
 songstress, 384.  
 sooth, 263, 388, 628.  
 soothfast, 400.  
 soothsayer, 628.  
 sooth to say, 628.  
 sop, sopen, 267, 272.  
 sophist, 366.  
 sorcery, 325, 331.  
 sore, 111.  
 sorrow, 316.  
 sort, 32, 75, 234.  
 sortal, 418.  
 sough, 315.  
 sought, 300.  
 soul, 316, 383.  
 sound, 75, 138.  
 sounding, 75.  
 sour, 119.  
 south, 315.  
 Southerner, 319.  
 southwards, 435.  
 sovereintess, 384.  
 sovereignty, 349.  
 sovereign, 41, 56, 350,  
 402.  
 sovereignty, 75.  
 'sovrän,' 187.  
 sow (noun), 382.  
 sow (verb), sown, 267.  
 space, 75.  
 spacious, 409.  
 spade, 41, 111, 226.  
 SPÄC, 147.  
 spak, spake, 267.  
 span, 111, 267.  
 Spaniard, 342.  
 Spanish, 393.  
 sparrow, 316.  
 spasm, 367.  
 speak, 267.  
 speak loud, speak low,  
 431.  
 SPEARN, 278 (1).  
 spec, 370.  
 special, 75.  
 species, 32, 363.  
 specific, 406.  
 specimen, 363.  
 speciosity, 357.  
 specious, 409.  
 speculative, 412.  
 sped, speed (verb),  
 300.  
 speech, 147.  
 speech-lore, 602.  
 speed (subs.), 315.  
 speedy, 395.  
 SPEL, 632 (2).  
 spend, spent, 75, 298.  
 sphere-music, 601.  
 spheroid, 368.  
 spheroidal, 420.  
 sphinx, 369.  
 spicery, 75, 331.  
 -spight = spite, 152,  
 606 c.  
 spill, spilt, 298.  
 spilth (Sh.), 317.  
 spin, 117, 267.  
 spindle, 316.  
 spinner, 384.  
 spinster, 384.  
 spirit, 75, 227.  
 spirituality, 349.  
 spit, 117.  
 spit, spat, spitten,  
 275.  
 spite, 152.  
 spittle, 316.  
 spoil, 59, 325.  
 spoke (of a wheel),  
 111.  
 spoke (verb), 267, 272.  
 spoken, 267.  
 spokesman, 607. •  
 sponsor, 363.  
 SPORNEN, SPURNON,  
 278 (1).  
 sportsman, 572, 607.  
 spouse, 75.  
 sprang, 124, 267.  
 spread, 179.  
 SPREOT, 117.  
 spright = sprite, 152.  
 sprightly, 152.  
 spring, 124, 260, 267.  
 springe, SPRINGAN,  
 260.  
 sprit, 117.  
 sprite, 152.  
 spruce, 423 c.  
 sprung, 124, 267.  
 sprungén, 267.  
 spun, 267.  
 spurn-ed, 278 (1).  
 SPURNE, 278 (1).  
 squalor, 363.  
 squire, 75.  
 squirrel, 640, 641.  
 ss = ch, or sh, 61.  
 stable (subst.), 329.  
 stable (adj.), 75, 401.

STÆF, 127.  
 STÆGER, 316.  
 STÆRF, 278 (1).  
 STAFAS, 127, 378.  
 staff, 315, 378.  
 stair, 316.  
 stak, 267, 272.  
 stal, 267, 278 (2).  
 stall, 112, 315.  
 stallion, 342.  
 stalworth, STÆL WYR-  
 ðE, 602.  
 Stamboul, 257.  
 STÂNAS, stones, 110.  
 Stanchio, or Stanko,  
 257.  
 stand, 111, 267.  
 standard, 342.  
 Standish, 633.  
 stang, stang, 125, 267.  
 STÂNİHT, stony, 397.  
 stank, 267, 278 (1).  
 stanza, 353.  
 staple, 316.  
 star, 41, 112, 315.  
 stark, 388.  
 start, 112.  
 startleder, 422.  
 Start Point, 112.  
 starvation, 358.  
 starve, 137.  
 starve-ed, 278 (1).  
 starveling, 318.  
 state, 103.  
 stately, 75.  
 stationary, 414.  
 statistical, 418.  
 statistics, 368.  
 stature, 75, 344.  
 status, 363.  
 statute, 75.  
 stave, stove, 267, 278.  
 slaves, 378.  
 stead, STANDAN, 260.  
 steadfast, 400.  
 steady, 395.  
 steal, 267.  
 stealth, 317.  
 steam, 316.  
 stedfast and stable, 77.

steedes and palfreys,  
 77.  
 steel, 426.  
 steclly, 398, 426.  
 steer, 41, 315.  
 steersman, 607.  
 STEORFE, 137, 278.  
 STEORRA, 315.  
 -ster, 384.  
 stercoraceous, 409.  
 stern, 316, 391.  
 steven, 316.  
 stick, 267, 315.  
 stickle, 389.  
 Sticklepath, 389.  
 stigma, 369.  
 stiletto, 353.  
 still, 431, 501.  
 STILL-E, 431.  
 stimulus, 363.  
 sting, 125, 267.  
 stink, 267, 278 (1).  
 stipendiary, 414.  
 stirrup, 117.  
 stock, 315.  
 stockade, 352.  
 stock and stone, 628.  
 Stoicism, 365.  
 stoken, 267.  
 stole, stolen, 135, 267,  
 278 (2).  
 stone, 111, 315, 425.  
 stone age, 565.  
 Stonehouse, STÂN-  
 HÛS, 633.  
 stone implements, 565.  
 stones, 110.  
 stone wall, 425 (1).  
 Stonewall, Jackson,  
 425.  
 stone weapons, 565.  
 stong, 267.  
 stongen, 267.  
 stonken, 267.  
 stood, 267.  
 STORFEN, STURFON,  
 278 (1).  
 storm, 316.  
 story, 75, 329, 371.  
 stoundemele, 437.

stove, 267.  
 stow, 315.  
 stown (Scottish) =  
 stolen, 135.  
 stownlins, 436.  
 strade, 267.  
 STRÆT, 18.  
 strait, 75.  
 strake, 267, 272.  
 strangeling, 377.  
 stratagem, 368.  
 stratum, 363.  
 stream, 315, 316.  
 streamlet, 334, 377.  
 street, 18.  
 strength, 305, 317.  
 strengthen, 305.  
 STREGDE, 267.  
 stress, 370.  
 stretch, 187.  
 strewn, 267.  
 stride, strid, -strid-  
 den, 267.  
 stridelins, 436.  
 strike, stricken, 267,  
 272.  
 string, strung, 267.  
 stripling, 318.  
 strive, striven, 105,  
 267, 278 (4).  
 strive, 561 note.  
 strode, 267.  
 strong, 111, 388.  
 strooke (part.), 267,  
 272.  
 strove, straf, 267.  
 strung, 267.  
 strydling, 436.  
 stubble, 22, 316, 377.  
 stubborn, 392.  
 stuck, 267.  
 student, 416.  
 studio, 353.  
 study, 75.  
 stuff, 234.  
 stultify, 308.  
 stung, 267.  
 stunk, 267, 278.  
 sturdy, 395.  
 STYBOR, stybor-n, 392.

- sub-, 606 c.  
 subaqueous, 606 c.  
 sub-committee, 606 c.  
 sub-divide, 606 c.  
 subject, 75, 606 c.  
 subordinate, 417, 606 c.  
 subsannation, 358.  
 subsidize, 310.  
 substance, 75, 355,  
     640.  
 subtil, 413.  
 subtilly, 75.  
 subtilty, 75.  
 subtle, 75, 401.  
 subtle-cadenced, 599,  
     608.  
 subway, 606 c.  
 succeed, -ed, 303.  
 succession, 75.  
 succulent, 417.  
 such, has lost an *l*, 135,  
     254, 471, 486, 496.  
 such a one, 478.  
 such . . as, 221.  
 such-like, 486.  
 such one, 478.  
 such things, 234.  
 suck, 278.  
 suckling, 377.  
 sudden, 75, 402.  
 sudden in a minute,  
     448.  
 SUDON, SODEN, 278 (5).  
 suds, SÉODAN, 260.  
 suffer, 75.  
 suffice, 75.  
 sufficiency, 356.  
 suggestive, 412.  
 suicidal, 418.  
 sulky, 395.  
 sulphate, 361.  
 sulphuric, 406.  
 -sum, 399.  
 summer, 119, 215, 316.  
 summer grass, 565.  
 sun, 41, 119, 315, 383. •  
 sunder, 119.  
 SUNDOR, 495.  
 sundry, SYNDRIG, 493,  
     495.  
 sung, sung, 124, 267,  
     278.  
 sungen, SUNGON, 267, •  
     278.  
 sunk, sunken, 267.  
 SUNNE, 383.  
 Sunnocks = Seven-  
     oaks, 633.  
 SUNU, 315.  
 sup, 267.  
 super-, 606 c.  
 superadd, 606 c.  
 supercargo, 606 c.  
 superfine, 606 c.  
 superfluity, 75.  
 superhuman, 606 c.  
 superintendency, 356.  
 superintendent, 416.  
 superlative, 412.  
 supper, 75.  
 suppleness, 320.  
 supplicatory, 415.  
 suppose, 75.  
 supra, 606 c.  
 supramundane, 606 c.  
 supremacy, 350.  
 sur-, 606 b.  
 sur-addition, 606 b.  
 surcease, 606 b.  
 surcharge, 606 b.  
 surcoat, 606 b.  
 sure, 256.  
 surety, 75, 349.  
 surface, 606 b.  
 surfeit, 606 b.  
 surgeon (chirurgeon),  
     134, 170.  
 surgical, 418.  
 surmise, 606 b.  
 surmount, 606 b.  
 surname, 606 b.  
 surpass, 606 b.  
 surplus, 606 b.  
 surprise, 606 b.  
 sur-reined (Sh.), 606 b.  
 surrender, 330, 606 b.  
 surround, 606 b.  
 survey, 183, 606 b.  
 survive, 606 b.  
 survival, 360.  
 suspense, 356. •  
 suspicious, 75.  
 Sussex, 25.  
 sustrini, 61,  
 suture, 344.  
 Svensk, 393.  
 SWÂ, 254, 471, 486.  
 SWÂ HWÂ SWÂ, 471.  
 SWÂ HWÆT SWÂ, 471.  
 swain, 59, 175.  
 swal, 125, 267.  
 swallow, 111.  
 swallow-ed, 278 (1).  
 swam, 267.  
 SWÂN, 175.  
 swannery, 331.  
 sware, 267.  
 swarm, 316. •  
 swart, SWEART,  
     swarth, swarthy,  
     394, 395.  
 SWEALH, 278 (1).  
 swear, 267. •  
 sweat, swat,  
     sweaten, 275.  
 Swedish, 393.  
 sweep, swept, 300.  
 sweet, 388.  
 sweeting, 318.  
 sweetish, 393.  
 sweetnesses, 320.  
 SWELGE, 278 (1).  
 swell-ed, 125, 267,  
     278 (1).  
 swift, 117, 394.  
 SWILC, 135, 254, 471,  
     486.  
 swim, 267.  
 swine, 41, 117, 315, 382.  
 SWÎN, 117.  
 swing, 267.  
 SWOLGEN, 278 (1).  
 swollen, 267.  
 sword, 315.  
 swordsman, 607.  
 swore, 267.  
 sworn, 267.  
 swum, swumm, 267,  
     272.  
 swung, 267.

sycamore, 605.  
 syllogism, 606 d.  
 sym-, 606 d.  
 symbolize, 310.  
 symmetrical, 416.  
 sympathize, 310.  
 sympathy, 606 d.  
 syn-, sym-, 606 d.  
 synclinal, 606 d.  
 syndicate, 361.  
 synonymy, 364.  
 syntax, 606 d.  
 synopsis, 369.  
 synoptic, 420.  
 synthesis, 369.  
 system, 364, 368.  
 systematize, 310.  
 T, the letter, 187;  
   analogies, 5, 149;  
   affinities, 138, 263.  
 — with n, or s, 138.  
 -t (final), 298, 315,  
   317, 394, 527.  
 -t (Saxon Adjectival),  
   388.  
 table, 41, 75, 329.  
 Table Round, 563.  
 tablet, 377.  
 tact, 363.  
 TACAN, 147.  
 tail, 316.  
 take, taken, 59, 267,  
   278, 584.  
 take off, 524.  
 taking, 423 c.  
 tale, 103.  
 talent, 75.  
 talented, 396.  
 talk, 103, 135, 546.  
 talkative, 412.  
 talk of, 545.  
 tall, 103.  
 Tamaf, 19.  
 tallow, 316.  
 tame, 5, 10, 12, 111.  
 tan, 103, 111.  
 tank, tankard, 342.  
 tapster, 112.  
 tardy, 395.

tar, 267, 278 (2).  
 tare (verb), 267.  
 \*tarnish -ed, 303.  
 Tartary, 329.  
 taste, 75.  
 taught, 153, 300.  
 tavern, 75.  
 tay = tea, 238, 180.  
 tch, 140, 147, 149, 165.  
 tea, 179, 180, 181, 185.  
 teach, 147, 300.  
 team, 316.  
 tear (subs.), TĒAR, 5,  
   10, 179, 316.  
 tear (verb), 10, 267.  
 teasel, TÆSEL, 316.  
 teat, 181.  
 technical, 418.  
 tedium, 363.  
 teem, 104.  
 teeth, 381.  
 telegraphic, 420.  
 telcology, 364.  
 Telephus his, 572.  
 tell, 32, 300, 453.  
 TELLAN, 453.  
 tell him, 574.  
 tell me true, 431.  
 temperate, 417.  
 tempest, 75.  
 temporality, 349.  
 tempt, 75.  
 ten, 5, 10, 458, 459.  
 tender, 75, 330.  
 tenement, 333.  
 tenour, 359.  
 tent, 75.  
 TÉON, 10.  
 -ter (substantival),  
   316.  
 term, 75.  
 termini, 382.  
 terminus, 363.  
 terrific, 406.  
 tertiary, 414.  
 testaceous, 409.  
 testament, 333.  
 testy, 395.  
 Teutonic, 406.  
 text, 363.

8, þ, 97.  
 þe, þat, 97.  
 th, 12, 69, 97, 138,  
   187, 191.  
 -th (nounal), 315, 317.  
 THÆC, 147.  
 ÞÆKSC, 278 (1).  
 ÞÆT ÞÆT, 472.  
 Thames, 19.  
 than, 536.  
 thane, ÞEGEN, 316.  
 thank, 10.  
 thankful, thankless,  
   400.  
 thar, 279, 281.  
 that, 10, 30, 81, 97,  
   191, 471, 472, 487,  
   488, 490, 499, 518,  
   550, 660 b, c, d.  
 that boy of Norcott's,  
   572.  
 thatch, 147.  
 that idea of Palmer-  
   ston's, 572.  
 that . . that, 472.  
 that time, 503.  
 that way, 516.  
 that which, 472, 473.  
 THÆT, 488.  
 the, 97, 104, 178, 191,  
   226, 249, 254, 488,  
   499, 621.  
 the, old instrumental  
   or ablative case,  
   472, 490, 515.  
 the . . the, 472,  
 the which, 492.  
 \*thē while, 23.  
 \*the whole, 165.  
 the wrong way, 503.  
 ÞĒAH, 132.  
 ÞEARF, 279, 281.  
 ÞEARFAN, 10.  
 theatre, 75.  
 Thebaid, 364.  
 \*thee, 10, 104, 178,  
   467.  
 theech = thee ic, 254.  
 þEGEN, 316.  
 ðEGEN, þYNEN, 383.

their, 66, 469, 471,  
481, 482, 489.  
theirn, 484.  
theirs, 482-484, 575.  
them = those who, 489.  
them, 10, 97, 471, 489,  
574.  
— reflexive, 469.  
theme, 104.  
the more the merrier,  
472.  
themselves, 469.  
then, 10, 515.  
then = than, 536.  
theology, 364,  
the one and the other,  
166, 477.  
theorem, 368.  
theoretic, 420.  
thér (Ch.), 81.  
there, 104, 121, 226,  
515.  
— (as noun), 222.  
thereabout, 518.  
thereabouts, 515, 518.  
thereafter, 518.  
thereafterward, 518.  
thereagainst, 518.  
thereat, 518.  
thereby, 518.  
therefor (Ameri-  
can), 158.  
therefore, 158, 226,  
518.  
therefrom, 518.  
there has been, 584.  
therehence, 518.  
therein, 518.  
thereinto, 518.  
there is, 584.  
there is ground for,  
281.  
thereof, 518.  
thereon, 518.  
thereout, 518.  
thereover, 518.  
therethrough, 518.  
thereto, 518.  
thereunto, 518.  
thereupon, 518.

therewith, therewithal,  
therewithout, 518.  
there was, 584.  
the right way (adv.),  
503.  
PERSUE, 278.  
these, 488.  
these things (a prono-  
minal phrase), 234.  
the which, 492.  
the women the  
wóther, 166.  
the worthies, 218.  
they, 33, 57, 226, 470,  
471, 476, 489.  
they say, 33, 476.  
thick, 97.  
thick-leaved, 607.  
thievish, 393.  
thief, 315.  
thigh, 187.  
thimble, 316, 602.  
thin, 97, 138.  
thine, THÍN, 97, 105,  
117, 138, 481.  
— (substantival), 483,  
484.  
TING, PINGIAN, 233,  
382.  
thing, 32, 97, 117,  
234, 315, 382, 514.  
— symbolic, 34, 232.  
— presentive, 232 f.  
— pronoun, 480.  
things, 382.  
think, thinks, 10, 290,  
300, 574.  
third, THIRIDDE, 638  
note.  
thirst, 10.  
thirteen, 458.  
thirty, 458.  
this, as to the *th*,  
97; declined, 487;  
changed its plural,  
488; rhetorical use,  
490.  
THISTL, 117.  
thistle, 20, 117.  
THIUDIN-ASSUS, 320.

th o' f = though, 153.  
thole, 10.  
PORFIE, 279, 281.  
thorn, 20.  
thorough-, 606 a.  
thorough, 219.  
thoroughfare, 606 a.  
thoroughgoing, 606 a.  
thû, 488.  
those, 488.  
those things (a prono-  
minal phrase), 234.  
thou, 10, 467, 470.  
thou art it, 575.  
though, 10, 132, 153.  
thought, 300, 317.  
tpousand, 119, 458.  
thraldom, 323.  
thrall, 59.  
thrallless, 384.  
PRANG, 278.  
PRÂWAN, 260.  
thread, 97.  
threaden, 391.  
three, 10, 230, 458,  
460.  
— (pictorial), 91.  
three hundred, 458.  
threnody, 364.  
threesome, 399.  
PRÉO, 460.  
thresh-ed, 278 (1).  
threw, 267.  
thrice, 461.  
thrift, 59, 317.  
PRING, 278 (1).  
thrive, 97, 267.  
thriven, 267.  
PRÎWA, 461.  
throce, PRÂWAN, 260.  
throne, 41.  
throng-ed, 278 (1).  
through, PURH, 10,  
153, 525.  
throve, 267.  
throw, thrown, 267.  
t h r u f = through, 153.  
PRUNGEN, PRUNGON,  
278 (1).  
thumb, 119.

- thunder, 316.  
 thunder-struck, 604.  
 DURH, 219.  
 þUSEND MÆLUM, 437.  
 thy, 187, 481, 483,  
     472, 486 f, 515.  
 þYNEN, 383.  
 thþng, 233.  
 thyself, 469.  
 tick, 370.  
 ticket, 334, 370.  
 ticket-of-leave, 611.  
 tickle, 389.  
 ticklish, 389, 393.  
 title, 389.  
 tide, 306, 315.  
 tiding, 59.  
 tiffin, 353.  
 -TIG, 459.  
 tight, 105, 305.  
 tighten, 305.  
 TIGOL, tile, 18.  
 tigress, 384.  
 TIL = till, 162.  
 tile, 316.  
 TILIAN, 177.  
 till (verb), 177.  
 till, 10, 162, 525,  
     533.  
 till then, 525.  
 till there, 525.  
 till to-morrow, 525.  
 timber, 10, 137, 316,  
     426.  
 timbern, 426.  
 TIMBRAN, 5.  
 time, 221, 260.  
 timely, 398.  
 Time trieth troth,  
     628.  
 timidity, 349.  
 timorous, 409.  
 tinder, 10, 316.  
 tinnen, 391.  
 tinsel, tinsall,  
     316.  
 -tion, 355, 358.  
 tip, 187.  
 tirade, 352.  
 tiro, 363.  
 to, 30, 31, 37, 449,  
     452, 525 f.  
 — = comparable to,  
     525.  
 — infinitive sign, 260,  
     453, 580 d, e, 592.  
 — in declension, 466,  
     468.  
 to- (Germ. zer-), 606 a.  
 to- (Germ. zu-), 606 a.  
 — = till, 525.  
 to be: affinities, 5;  
     the spelling, 178;  
     substantive verb,  
     290; symbol verb,  
     294 ff, 581; in sub-  
     junctive mood, 578f;  
     imperative mood,  
     586; with auxiliary  
     do, 586 n.; instru-  
     ment of passivity, 9.  
 to be about, 584.  
 to be off, 584.  
 to be up to him . . .  
     a thing, 501, 584.  
 to boot, 82.  
 to-break, 606 a.  
 to-brckith, 606 a.  
 to come by, 584.  
 to cry down, 588.  
 to dare, 279.  
 to-day, 449, 606 a.  
 toddy, 353.  
 to die, 452.  
 to-d-o (Devonshire),  
     455.  
 to do (phr. adv.), 453,  
 TO DÖNNE, 453.  
 toe, 177.  
 toft = taught, 153.  
 together, 30.  
 to go in for, 584.  
 to have to do, 593.  
 to her, 574.  
 to him, 574.  
 toil, 177.  
 toilsome, 399.  
 token, 10, 111, 316.  
 told, 300.  
 tolerable, 403.  
 to live, 452.  
 to live on, 453.  
 toll and team, 628.  
 Tom, 373.  
 to make it out, 593.  
 tom-cat, 384.  
 to me, 466.  
 to the Mercie seat  
     ward, 530.  
 to-morrow, 449, 606 a.  
 tom-tom, 641.  
 tongs, 111.  
 tongue, 5, 10, 119,  
     160, 315.  
 to-night, 449.  
 tonnage, 335.  
 took, took, 267, 273.  
 tooth, 10, 263, 315,  
     381.  
 tore, 267, 278.  
 torment, 333.  
 tormentor, 75.  
 torn, 267.  
 tornado, 352.  
 Torquay (pronuncia-  
     tion), 184.  
 torture, 344.  
 to run down, 588.  
 to take to, 584.  
 to tell (ph. adv.), 453  
 TO TELLANE, 453.  
 to thec ward, 530.  
 to the uttermost, 516  
 TOTILA, 377.  
 touch not the cat bu  
     the glove, 220.  
 tough, 153.  
 tour, 187.  
 tournament, 333.  
 to us, 466.  
 to us ward, 530.  
 tow, 278.  
 toward, 400, 606 a.  
 towards, 515.  
 tower, 75, 329.  
 to which, 591.  
 to whom, 540.  
 town, 119, 316.  
 toy, 10.  
 to year, 449, 606 :

- to you ward, 530.  
 trad, 267.  
 trademark, 601.  
 tradesman, 607.  
 tradespeople, 607.  
 traditional, 418.  
 trait, 154.  
 traitor, 337.  
 traitress, 75, 384.  
 tranquil, 411.  
 trans-, 606 c.  
 transaction, 358.  
 trans-atlantic, 606 c.  
 transferable, 403.  
 transform, 606c.  
 translate, 75.  
 translation, 75.  
 transmit, 606 c.  
 transpose, 606 c.  
 travail, 75.  
 'traveler,' 187.  
 tray, 183.  
*trca* = tray, 183.  
 treacherous, 409.  
 tread, 267.  
 treadle, 316.  
 treason, 75, 182, 332.  
 treasure, 181, 344.  
 treasurer, 41.  
 treaty, 56.  
 tree, 5, 8, 20, 315.  
 preen, 391.  
 Trent, 19.  
 try, 56.  
 triad, 364, 460.  
 tribunate, 361.  
 tributary, 75.  
 trim, 390, 423 c.  
 Trinitarian, 119.  
 triumphant, 405.  
 Troad, 364.  
 trod, trodden, 267.  
 trombone, 353.  
 tropical, 418.  
 troth, 78, 317.  
 troubles', 529.  
 troublesome, 399.  
 trough, 153, 176.  
 truth, 78.  
 troutlet, 334.  
 trother, 56, 330.  
 truculent, 417.  
 true, 388.  
 true as touch, 628.  
 trueth (1611), 146.  
 truism, 365.  
 trumpery, 331.  
 trumpet, 394.  
 trustee, 341.  
 trusteeship, 327.  
 trusty, 395.  
 truth, 107.  
 -tude, 355, 362.  
 TUN, 316.  
 TUNGE, 160.  
 tun, 119.  
 turf, 119.  
 Turkey, 329.  
 Turkish, 393.  
 turn, 75.  
 turpitude, 362.  
 turret, 334.  
 tush, 202.  
 tusk, 119.  
 tusks, TUXAS, 638.  
 tussock, 317.  
 TOWA, 461.  
 TWÄ, 460.  
 tway- = two, 461.  
 tway-blade, 458, 461.  
 Tweed, 19.  
 TWEGEN, twain, 460.  
 TWËGRA, 460.  
 twelve, 458, 459.  
 twenty, 458, 459.  
 twenty-one, 458.  
 twi- = two, 461.  
 twice, 461.  
 twilight, 461.  
 twin, 459.  
 twinkeling, 318.  
 twist, 260.  
 twit, 32, 606 a.  
 two, 5, 10, 230, 458,  
 460, 461, 621.  
 — pictorial, 91.  
 two-fold, 461.  
 two hundred, 458.  
 -ty, 329, 349, 357, 459.  
 Tynwald, 233.  
 tyrannize, 310.  
 tyranny, 75, 364.  
 tyrant, 75, 131.  
 Tyre, 3.  
 Tyrollese, 408.  
 U (vowel) 100 f, 103,  
 107 ff, 118 f, 120 ff,  
 124, 130, 146, 153,  
 160, 187, 278; (con-  
 sonant), 137, 186.  
 — (French), 171, 187.  
 — (Saxon), 45, 119,  
 176.  
 — for o, 278.  
 —, into v, 606 d.  
 — = f, 45, 153.  
 uaine, 137.  
 uery, 137.  
 ueneric, 137.  
 -ugh, 153.  
 ugly, 59, 398.  
 uirtut, 137.  
 ullage, 335.  
 uisage, 137.  
 ULPHILAS, 377.  
 ultimatum, 363.  
 ultra-, 606 c.  
 ultra-montane, 606 c.  
 ultra-radical, 606 c.  
 -UM, 437, 447.  
 umpire, 606 c.  
 un (French), how re-  
 presented in Pit-  
 man's Phonetic Al-  
 phabet, 187.  
 un-, UN-, 307, 606 a,  
 632.  
 'un (a good 'un), 166.  
 unable, 606 c.  
 unapproachable, 403.  
 unbelief, 606 a.  
 unbind, 606 a.  
 uncertain, 606 a.  
 unchurch, 307.  
 uncle, 329.  
 unclean, 606 a.  
 uncle me no uncle, 2  
 u n c o, 632.  
 unconcern, 606 a.



- uncouth, 168, 606 a,  
 632.  
 uncouth and strange,  
 77.  
 under, 119, 226, 525.  
 under-, 606 a.  
 undergo, 606 a.  
 underhand, 606 a.  
 underling, 318.  
 understand, 606 a.  
 undertake, 606 a.  
 undo, 606 a.  
 unequal (Sp.), 162.  
 uneven, 606 a.  
 unexpressive, 412.  
 unfair, 606 a.  
 unfold, 606 a.  
 unfriends, 606 a.  
 unfrock, 307.  
 -UNG, 318.  
 -UNGA (adv.), 436.  
 ungodliness, 606 a.  
 ungodly, 440, 606 a.  
 ungood, 606 a.  
 ungracious, 606 a.  
 unguent, 363.  
 unhappiness, 606 a.  
 unhesitating, 606 a.  
 uniformitarianism,  
 365.  
 unify, 308.  
 unit, 187.  
 universal, 418.  
 unjust, 606 a.  
 unlink, 307.  
 unlittle, 606 a.  
 unlock, 307, 606 a.  
 unmannerly, 308.  
 unprofitable, 606 a.  
 unreason, 606 a.  
 unreasonable, 606 a.  
 unrest, 606 a.  
 unrighteous, unright-  
 eousness, 606 a.  
 unscrupulous, 606 a.  
 unseat, 307.  
 unslow, 606 a.  
 unsoft, 606 a.  
 unsphere, 307.  
 unstable, 606 a.  
 untie, 307.  
 unthrift, 606 a.  
 until, 86, 525, 533.  
 untoward, 400.  
 untruth, 606 a.  
 unwise, 606 a.  
 -uous, 401.  
 up: the vowel, 119;  
 how represented by  
 Mr. Pitman, 187;  
 presentive and  
 symbolic, 501, 584.  
 up-, 606 a.  
 upas tree, 601.  
 upheaval, 360.  
 upheave, 560.  
 upland, 606 a.  
 uplong, 606 a.  
 upon, 524, 606 a.  
 uppish, 393.  
 upright, 606 a.  
 uprootal, 360.  
 up=se=down, 517.  
 upset, 606 a.  
 upshot, 606 a.  
 upside-down, 517.  
 up=so=down, 517.  
 up to a thing, 501.  
 up to him, 584.  
 up with a person, 501.  
 upward, 400, 606 a.  
 upwards, 435.  
 urbane, 157.  
 urbanity, 349.  
 -ure (subst.), 329, 344.  
 us, 466.  
 usage, 75.  
 usce (Irish), 19.  
 use (noun), 260.  
 use (verb), 260.  
 usefulness, 320.  
 user, 330.  
 usher, 260, 338.  
 Usk, 19.  
 usquebaugh, 19.  
 ŪTAN, 522.  
 utilitarian, 419.  
 utilize, 310.  
 utter, uttered, 303.  
 uttermost, 421.  
 uu, 97.  
 Ux, 19.  
 uze (Sp.), 346.  
 V, the letter, 97, 136 f,  
 146, 186 f, 191.  
 — (vowel), 191.  
 — to f, 58, 137.  
 — = F, Saxon, 137.  
 — (as U consonant),  
 137.  
 — (numeral), 91.  
 vacillate, vacillated,  
 303.  
 vagary, 620.  
 vagrancy, 356.  
 vain, vaine, 75, 137.  
 vale, 103.  
 valetudinarian, 419.  
 Valentinian, 419.  
 valour, 359.  
 valuable, 32, 403.  
 value, -ed, 403.  
 valueless, 403.  
 valuing, 403.  
 van, 110.  
 vanish, 75.  
 vanity, 75.  
 varicose, 411.  
 vary, 75.  
 VAS (Sanskrit), 290.  
 vast, 222.  
 vastly, 441.  
 vat, 103, 112, 187.  
 Vaticanism, 365.  
 vaunt, 260.  
 veal, 41.  
 ved, 138, 425.  
 vegetarian, 419.  
 veil, 178.  
 vein, 178.  
 velocity, 349.  
 velvet, velvety, 426.  
 venerate, 309.  
 venetie, 137.  
 vengeance, 355.  
 vengeress, 384.  
 venison, 41, 332.  
 venom, 343.  
 ventriloquism, 365.

verandah, 353.  
 veray, 137.  
 verdant, 405.  
 verdure, 344.  
 verier, veriest, 497.  
 verily, 32, 222, 439.  
 vermeil-tinctured, 607.  
 vermin, 343.  
 versing (inf.), 580 g.  
 vertex, 363.  
 vertue, 155.  
 very, 75, adjective and  
 adverb, 428; Inde-  
 finite Pronoun, 493,  
 497.  
 vest, 363.  
 vessel, 329.  
 vestment, 333.  
 veteran, 419.  
 viage, 155.  
 vial, 329.  
 vicarage, 335.  
 vice, 75.  
 vicious, 187.  
 vicissitude, 362.  
 victim, 363.  
 victory, 75.  
 victual, 75, 360, 401.  
 view-point (Ameri-  
 can), 612.  
 vignette, 334.  
 villany, 329.  
 village, 75, 335.  
 villagery, 331.  
 villain, villan, 41, 55,  
 350, 402.  
 villainous, 430.  
 villany, 75.  
 vine, 105.  
 vine disease, 565.  
 vineyard, 601, 605,  
 632.  
 vintner, 338.  
 violence, 75.  
 violent, 417.  
 violoncello, 353.  
 viper, 32.  
 virgin, 75.  
 virginity, 75.  
 virtue, 75, 137, 329,

Chaucer's accentua-  
 tion, 155.  
 virtuoso, 353.  
 virtuous, 75.  
 virulent, 417.  
 virus, 363.  
 visage, 137, 155.  
 vision, 187.  
 visionary, 414.  
 visit, 75.  
 vista, 353.  
 vital, 75.  
 vixen, 383.  
 voice, 75, 187.  
 volcanic, 406.  
 volcano, 353.  
 volley, 341.  
 vortex, 363.  
 vouchsafe, 56, 75.  
 voyage, 155, 335.  
 vow, 329.  
 vulgar, 418.  
 vulnerable, 403.

W, the letter, 129, 131,  
 151, 153, 187.  
 — (initial), 151, 164  
 fff.  
 — (before h, or r), 151,  
 164.  
 -w (adjectival), 388.  
 -w (substantival), 315 f.  
 w- = gu-, 74.  
 WÂ, 196, 200.  
 wa' (Scottish) = wall,  
 135.  
 WACEN, 267.  
 WÂCNAN, 305.  
 wade, wâde, 267, 273,  
 278 (6).  
 WÆCCE, 147.  
 WÆGAN, 178.  
 WÆRE, 295.  
 wafture, 344.  
 wag, 103.  
 wagon, 316.  
 wagonette, 334, 377.  
 waileress, 384.  
 waiver, 330.

wake, 111, 235, 267.  
 waken, 305.  
 wakefull (Sp.), 162.  
 WÂLÂ, 200.  
 WÂLÂWÂ, 200.  
 Wales, 22.  
 walk (Scottish)  
 wake, 135.  
 walk, 103, 135, 267.  
 walkt, 267.  
 walker, 319.  
 walk fast, 431.  
 walk slow, 431.  
 wall, 18, 103, 112,  
 135.  
 Wallachia, 22, 329.  
 wallinger, 336.  
 • Wallis, the Canton, 22.  
 wallis (Scottish) =  
 waves, 135.  
 Walloons, 22.  
 walter (Scottish) =  
 water, 135.  
 walx (Scottish) =  
 wax, 135.  
 waly, 200.  
 wan, 111.  
 wan-, 606 a.  
 wane, 103, 606 a.  
 wanhope, 606 a.  
 want, 59.  
 wanton, wantowen,  
 606 a.  
 ward, 114.  
 -ward, 388, 400, 530.  
 warden, 74, 329, 402.  
 ware, wore, 267.  
 warish, 74.  
 warkrife, 400.  
 warm, 390.  
 warmth, 317.  
 warp, WEORPAN, 260.  
 warrior, 139.  
 warsh, 74.  
 was: the vowel, 113;  
 conjugation, 267;  
 affinity, 290 f; with  
 NE, 506.  
 was being, 583.  
 was not, 560.

- wash (verb), 267.  
 washen, 267.  
 wash off, 524.  
 wasp, WÆPS, 112, 316.  
 was n, 586.  
 waspish, 393.  
 wast, not an original  
     form, 295.  
 wastel, 74.  
 wastrife, 400.  
 Wat (Walter), 373.  
 watch, 147.  
 watch and ward, 628.  
 water, 12, 19, 41, 103,  
     112, 133, 316.  
 water-course, 618.  
 water-drink, 599.  
 water-hole, 601.  
 Waugh = Waw or  
     Waf, 153.  
 waukrife, 400.  
 wave after wave, 450.  
 wax, 135, 267.  
 waxen, 267, 273.  
 way, ways, 315, 378.  
 way-bread, 20.  
 ways and means, 77.  
 wayward, 400.  
 we, 33, 104, 129, 466,  
     470, 476.  
 weakling, 318.  
 weal and woe, 628.  
 weald and wold, 628.  
 Wealden beds, 391.  
 WEALH, 22, 383.  
 wealsmen, 607.  
 weall, 18.  
 WEALLAN, 336.  
 wealth, 32.  
 wean, 181.  
 weapon, 316.  
 weaponed, 396.  
 wear, 267, 278, 315.  
 WEARD, 267.  
 -WEARD, 400.  
 weariness, 320.  
 weather-wise, 604.  
 weave, 267.  
 Webber, 319.  
 webster, 316, 384.  
 WECG, 149.  
 wedge, 149.  
 wedlock, 325.  
 wee-bit mannie,  
     377.  
 weed, 20.  
 weedy, 395.  
 week, 167.  
 weekly, 398.  
 weep, 104, 300.  
 weevil, 316.  
 WEGAS, 378.  
 weigh, 178.  
 weight, 317.  
 weird, 564.  
 welcome, 606 a.  
 welk, 267.  
 welkin, 316.  
 well, 315.  
 well-, 606 a.  
 welladay! 200.  
 welaway, 200.  
 well-beloved, 606 a.  
 well-favoured, 606 a.  
 well-wisher, 606 a.  
 Welsh, Welsch, 22,  
     393.  
 wend, wended, went,  
     298, 299.  
 wenestu = weneast þu,  
     = weenest thou,  
     254, 255.  
 went, went, 298, 299.  
 WEOCA, 117.  
 WEORÐAN, 296, 585.  
 werpely, 398.  
 wept, 300.  
 werden, 304.  
 were, 104; subjun-  
     ctive, 578 f.  
 were to be, 583.  
 werren, 294.  
 werk, 294 f.  
 WESE, 267.  
 Wessex, WEST SEAXE,  
     25 ff, 602.  
 west, 315.  
 westlins, 436.  
 westwards, 435.  
 wet, 187.  
 wether, 12, 315.  
 wætt, 267.  
 wh (digraph), 164, 191.  
 wh = hw, 151; = h, 164.  
 whale, 112, 127, 151,  
     164, 315.  
 wharf, 164.  
 wharfinger, 336.  
 what, 81, 151, 164,  
     472 f, 518, 539.  
 — (interjection), 474.  
 — (indefinite pro-  
     noun), 475.  
 — (interrogative and  
     admirative), 492.  
 — (prosody), 625.  
 whatever, 517.  
 whatso, 471, 475, 625.  
 what time as, 543.  
 wheat, 20, 41, 151, 164,  
     179.  
 wheel, 151, 164, 315.  
 whelp, 315.  
 when, 81, 151, 164,  
     472, 515.  
 whence, 81, 472, 515,  
     516, 539.  
 where, 151, 164, 226,  
     472, 515, 537, 585.  
 — relative, 81.  
 whereabouts, 518.  
 whereabouts, 515, 518.  
 whereas, 518, 537.  
 whereat, 518.  
 whereby, 518.  
 wherefore, 58, 518, 549.  
 wherein, 518.  
 whereinto, 518.  
 whereof, 518.  
 whereon, 518.  
 whereout, 518.  
 wherethrough, 518.  
 whereto, 518.  
 whereunto, 518.  
 whereupon, 518.  
 wherewith, 518.  
 wherewithal, 518.  
 whether (pron.), 493.  
 whether (conj.), 537.  
 whetstone, 151.

- whey, 178.  
 which, HWILC, 151;  
   a compound, 254,  
   492; a factor in *such*,  
   471; relative pro-  
   noun, 81, 472; has  
   lost an *l*, 135; con-  
   junction, 539 f, 591.  
 which that, 81.  
 which way, that way,  
   516.  
*whight* (Sp.) = white,  
   152.  
 whilk (Scottish) =  
   which, 135.  
 while, 86, 151, 221,  
   315, 543.  
 whilom, whylome, 437.  
 whilst, **whilest**, 138,  
   286.  
 whimsical, 418.  
 whin, 20.  
 whiskey, 19.  
 whispering, 151.  
 whistle, 316, 377.  
 whistler, 151.  
 whit, 478, 480.  
 Whitby, 291.  
 white, 133, 151, 152,  
   388.  
 white-handed, 607.  
 whither, 164, 515.  
 Whitsunday, Whit-  
   sun, -tide, -eve,  
   -week, 602, 632.  
 who, 81, 151, 164, 226,  
   472, 475, 492, 539,  
   540, 625.  
 whole = *hōle*, or *hale*  
   (the whole), 165.  
 wholesome, 399.  
 whom, 151, 472, 473,  
   493, 539, 574.  
*whome* = home (Sp.),  
   164.  
 whose, 151, 472, 574  
   — as referring to  
   things, 473.  
   — (conj.), 539.  
 whoso, 471, 475, 625.  
*whot* = hot (Sp.), 164.  
 why, 81, 151, 472.  
 — (old ablative), 505.  
 — HWĭ (conjunction),  
   538.  
 wick, 117.  
 wicked, 396.  
 wicker, 392.  
 Wicliffists, 363.  
 Wicliffe, 363.  
 widdershins, wi-  
   thershins, 436.  
 wide, widen, 305, 390.  
 widow, 316.  
 widowhood, 326.  
 width, 317.  
 WIF, 117, 382 f.  
 wife, 41, 117, 315, 383.  
 wifie, 377.  
 WIFMAN, 383.  
 wight, WIHT, 105,  
   117, 317, 478, 480.  
 wild, 105, 117.  
 wilderness, 117, 320.  
 wilding, 318.  
 WILE, 304.  
 will, 315.  
 will, 236, 304, 506, 576.  
 — (presentive), 238.  
 — *v.* shall, 239.  
 Will (William), 373.  
 willest, 238.  
 willeth, 238.  
 Williamite, 363.  
 willingly, 445.  
 will-o'-the-wisp, 611.  
 willy nilly, 506.  
 wiltu, 255.  
 win, 267, 278.  
 Winchester, 20.  
 WINCIAN, 117.  
 wind (verb), 105, 267.  
 wind (sub.), 105, 117,  
   315.  
 wind and weather,  
   628.  
 wine, WĭN, 105, 117.  
 wine-glass, 612.  
 wing, 260.  
 wink, 117.  
 winnings, 318.  
 winsome, 399.  
 winter, 117, 215, 316.  
 wire, 216.  
 wis- (in Wisbech), 19.  
 -wis, 409.  
**wisard**, 346.  
 Wisbech, 19.  
 wisdom, 323.  
 wise, wĭs (adj.), 80,  
   117, 234, 423 c.  
 wise, WĭSE (subs.), 117.  
 wise and wary, 628.  
 wishy-washy, 603 b.  
 wisp, WĭPS, 316.  
**wist**, **wĭst**, 279.  
 WITEGA, WITEGES-  
   TRE, 384.  
 wit, 105.  
 wit and wisdom, 628.  
 witchery, 331.  
 with, WĭD, 31, 32, 38,  
   138, 525.  
 with-, 606 a.  
 with a good will, 451.  
 withal, 517.  
 with confidence, 448.  
 with consternation,  
   448.  
 with disorder, 448.  
 withdraw, 606 a.  
 withhold, 606 a.  
 with one accord, 445.  
 without ceasing, 445.  
 without distraction,  
   445.  
 without effort and  
   without thought,  
   448.  
 withsay, 606 a.  
 withstand, 38, 525,  
   606 a.  
 with that, 525.  
 witling, 377.  
 witness, 320.  
 witnesses, 320.  
 WITODLICE, 32.  
 witticism, 365.  
 wittin, 279.  
 wives, 382.

- wizard, 342, 346.  
*wise* (Sp.), 346.  
 wo, 200.  
 woad, 111.  
 w oak = oak, 166.  
 w oats = oats, 166.  
 WÔDEN, 167.  
 woe, 177, 200.  
 woemen, 177.  
 woe worth the day,  
     200, 296.  
 WÔGES, 200.  
 WÔH, 200.  
 woke, 267.  
 WOLCEN, 316.  
 wold = old, 166.  
 wold, 315.  
 WOLDE, 304.  
 wolf, 119, 167, 315.  
 woman, 383.  
 women, 177.  
 women-singers, 384.  
 womb, 315.  
 won, wonn, wun =  
     one, 166 f.  
 won (verb), 267.  
 wonð, 267.  
 wonden, 267.  
 wonder, 32, 167, 316.  
     437.  
 wonder, wondered,  
     303.  
 wonderfullest, 422.  
 wonderfully, 437.  
 wonder great, 430.  
 wonderren, 267.  
 wood, 8, 20, 119, 315,  
     426, 617.  
 wood (mad), 12.  
 wooden, 391, 426.  
 woodhouse, 617.  
 woel, 119, 167.  
 woollen, 391.  
 woolward, 400.  
 word, WORD, 12, 32,  
     167, 234, 315, 382.  
 word of command,  
     612.  
 words, 382.  
 wore, 267.  
 work, 300, 602.  
 work-fellow, 606 a.  
 workmanship, 327.  
 world, 315, 480.  
 worldly, 398.  
 worm, 119, 315.  
 wormwood, 20.  
 Wormwood Scrubs,  
     331.  
 worn, 267.  
 worse, 422.  
 worser, 422.  
 worship, WURÐSCİPE,  
     or worth-ship, 327.  
 'worshipped,' 187.  
 worst, 422.  
 wort, 20.  
 worth (adj.), 388.  
 worth (subs.), 119,  
     296.  
 worth(verb), 267, 273,  
     296, 585.  
 worthy, 218.  
 WORULD, 315.  
 wot, 279, 506.  
 wother = other, 166.  
 would, 135, 236, 304.  
 — the *l* in, 168.  
 — presentive, 238.  
 — v. should, 239.  
 would be, would have,  
     577.  
 wound (verb), 267.  
 wound (noun), 260.  
 WINNAN, 260.  
 wove, 267.  
 woven, 267.  
 wt = r, 164.  
 WRÆC, WRÆ-ON, 267,  
     278 (3).  
 wrak, 267.  
 wrang, 267, 273.  
 wrapt = rapt, 164.  
 wrat, 267, 273.  
 WRÂÐ, 267, 278 (4).  
 wrath, 164.  
 Wrawly = Ralegh, 164.  
 wreak, 32, 164, 267.  
*wreak-ed*, 278 (3).  
 wreath, wreath, 187.  
 WRECCEA, 147.  
*wrediness* = readi-  
     ness, 164.  
*wrest* = rest, 164.  
 wrestle, 164.  
 wretch, 147, 164, 165.  
 wretched, 396.  
 wretchlessness, 165.  
 wright, 105, 164.  
*wright* = write, 152.  
 wriht (Ch.), 77.  
 wring, 267.  
 wrist, 164.  
 writ, 267.  
 write, 95, 152, 164,  
     267, 278.  
 write off, 524.  
 write slow, 430.  
 WRÎTHIE, 267, 273.  
*writhe-ed*, 278 (4).  
 writing (inf.), 580 f.  
 written, 267.  
 wrong, 164.  
 wrote, *wrote*, 267, 273.  
*wrote* = root, 164.  
 wroth, 267.  
 wrought, 288.  
*wrought* = raught,  
     165.  
 wrung, 267.  
 wukemelum, 437.  
 WULFILA, 377.  
 wultu = wilt thou, 254.  
 wun = one, 131, 166.  
 wush (Scots), 267.  
 wuts = oats, 167.  
 Wykehamists, 363,  
     366.  
 WYLEN, 22<sup>o</sup>, 383.  
 WYPD, 217, 564.  
 wys = wise, 80.  
 wyte (blame), wate,  
     275.  
 wÿthern, 32.  
 X, the letter, 139,  
     142.  
 Y, the letter, 97, 129 ff,  
     187.

- y = i, 131, 162.  
 y, 329, 341, 350, 356, 364, 388.  
 y (diminutive), 377.  
 y (infinitive), 45, 61.  
 y- (Saxon) = GE, 74, 606 a.  
 y sound, 141.  
 yable, 131.  
 yachén, 131.  
 yacre, 131.  
 yakker, 131.  
 yale, 131.  
 yellow, for yellow, 173.  
 Yankee, 341.  
 yarbs, 131.  
 yard, 112, 130, 315, 329.  
 yare, 130, 388.  
 yarm, 131.  
 yarn, 131.  
 yarnest, 131.  
 Yarn-ton = Erdington (near Oxford), 633.  
 yarrow, 20, 316.  
 ychain'd, 606 a.  
 yclept, 606 a.  
 ydrab, 267.  
 ye, 130, 467, 470.  
 ye (= the), 97.  
 yea, 181, 202, 503.  
 yean, 131.  
 year, 130, 315, 382.  
 yearly, 398.  
 yearn, 130.  
 yeast, 317.  
 yaze, 131.  
 yell, 260.  
 yellow, 173, 388.  
 yellow-girted, 608.  
 yellow-ringletted, 607.  
 yelp, GILPAN, 130.  
 yeman, 177.  
 Yenton = Erdington, 633.  
 yeoman, 177.  
 yeomanry, 331.  
 -yer, 329, 339.  
 yes, 130, 202, 503.  
 yes, sure, 431.  
 yesterdaye's hunting, 572.  
 yet, 130, 187, 226.  
 yew, 20, 107, 130, 131, 141.  
 yield, yielded, 130, 267, 303.  
 y-lab, 300, 301.  
 YLC, 494, 496.  
 yill (Scottish) = ale, 131.  
 yin (Scottish) = one, 131.  
 yince (Scottish) = once, 131.  
 yird (Scottish) = earth, 131.  
 yits (Scottish) = oats, 131.  
 yoke, 315.  
 yoke-fellow, 601.  
 yold, yolde, 267, 273.  
 yon, yond, yonder, 491, 500.  
 York, EOFOR wic, 20, 602.  
 yote, 278.  
 you, 33, 228, 246, 467, 469, 470, 476.  
 young, 119, 131, 176, 187, 388.  
 youngling, 377.  
 youngster, 316.  
 your, 246, 481.  
 your Grace, 462.  
 your Highness, 462.  
 your Honour, 462.  
 your Lordship, 462, 470.  
 your Majesty, 462.  
 yourn, 484.  
 yours, 484, 575.  
 yourselves, 469.  
 ypointing, 606 a.  
 -ysm, 364, 367.  
 y<sup>t</sup> (= that), 97.  
 ywerk, 602.  
 ywis, 256.  
 ywroken, 267, 273.  
 Z (sound) 133, 346, 347.  
 — the letter, 132, 134, 187, 311.  
 — = y, 130.  
 Zacharias, 134.  
 Zacheus, 134.  
 zeal, 187.  
 zealous, 409.  
 zeir (Scottish), 130.  
 zenith, 353.  
 zephyr, 131.  
 zero, 353, 514.  
 zh, 191.  
 zit (Scottish), 130.  
 Zummerzet, 133.

## II.

# INDEX OF SUBJECTS AND AUTHORITIES.

[The numbers are those of the Paragraphs.]

- ABLAUT, 123, 278.  
 Accent, 616, 621; varying with sense, 260; changing its incidence, 156, 619; causing alterations of form, 632.  
 Accidence, 66, 212.  
 Addison, 161, 540, 656.  
 Adjection, 425; triple, 426.  
 Adjective, ambidextral, 84.  
 — morphology of, 425, 427.  
 Adjectives of vogue, 423; *free*, 423 a; *merry, fair, pretty*, 423 b; *quaint*, 423 c; *fine*, 423 d; *elegant*, 423 e; *handsome*, 423 f; *nice*, 424.  
 Adverb, threefold, 428.  
 — Flat, 430, 500, 514.  
 — Flexional, 434, 515.  
 — Phrasal, 445, 517.  
 Adverbiation, 451.  
 Æschylus, 608.  
 Agglutinate languages, 570.  
 Aldhelm, 27.  
 Alemannian dialect, 377.  
 Alexander, Romance of, 60.  
 Alexandrine metre, 60.  
 Alford, Dean, 238, 239, 404.  
 Alfred, his version of Gregory's *Cura Pastoralis*, 27, 28, 29.  
 'Alfred Jewel,' the, 285.  
 Alliteration, 626, 629.  
 Alliterative couplings, 628.  
 Allophylian languages, 570.  
 Alphabet, pictorial origin of, 90, 91, 229, 614; Phonetic, 187; Roman, 92; Runic, 93.  
 Alt-Hoch-Deutsch, 7, 11.  
 Ambidextral adjective, 84.  
 American usage: Orthography, 154, 359; accentual innovation, 620; child-talk, 430; Literature, 375, 612, 632; conservation of old forms, 276.  
 Analysis, 551, 553, 580 b, 659.  
 'Analytic and Synthetic,' 445.  
 Ancient (as against modern) languages, 245, 498, 654.  
 Andrewes, Lancelot, 469.  
 Anglian dialect, 28, 132.  
 Anglian literature, 23, 26.  
 Anglo-Indian words, 353.  
 'Anglosaxon,' 17.  
 Anglosaxon features: inflections, 14, 30 f; incidence of certain prepositions, 37 f; the old characters for Th and W, 97, 129; a point of agreement with Mœsogothic, 421; no Reflexive Pronoun like Latin *se*, German *sich*, 469; particle of negation, 505;  
 AN IC HIT EOM, 575.  
 Anti-Jacobin, 650.  
 Arabic numerals, 230.  
 Arabic words in English, 353.  
 Area of words, 32, 37.  
 Aristophanes, 608.  
 Arnold, Dr., 248.  
 Arnold, Matthew, 184, 368 n, 586 n.  
 Arthur, king, 47.  
 Article, definite, 491.  
 — indefinite, 498, 511.  
 — Danish and Swedish, 8.

- Articulation, 615.  
 Aryan languages, 2, 252, 465, 570.  
 Ascham, R., 318.  
 Aspirate consonants, 4.  
 Augmentatives, 376.  
 Austen, Jane, 440, 484, 497, 521.  
 Auxiliary verbs, 279 ff, 587.  
  
 Bacon, Lord, 235, 542.  
 Bæda, 23, 24, 132.  
 Ballads, 518, 521, 525, 529, 580 b, 586.  
 Barbauld, Mrs., 235.  
 Barbour, Scottish poet, 26.  
 Barnes, poet of Dorset, 380, 586.  
 Barrow, Isaac, 579.  
 Baxter, R., 422.  
 Beaconsfield, Earl of, 477.  
 Beattie, poet, 198.  
 Being, the expression of, 292 f.  
 Benedict Biscop, 26.  
 Ben Jonson, 177, 181, 365.  
 Beowulf, epic poem, 26, 136, 474.  
 Berkeley, Bp., 631.  
 Bible translations before 16th century: Mæsothotic, 13, 15; Anglosaxon: Lord's Prayer, 29; Interj. EÁLÁ, 201; HIM dat. pl. 489; NIC=NE IC, 505; IC HIT EOM, 575. Wiclifs, is in a dialect, 67, 272, 380, 475, 505.  
 Bible translations of 16th century: *wrought* = reached, 165; *Fie*, 194; *Tush*, 202; *All hayle*, 208; *thyng*, 232; Phrasal Adv. *a right*, 449; Indefinite Pronoun *a man*, 475; *of* and *off*, 524; *graven*, 270; *farbles*, 335; *such one* (Genevan), 477; *Caldeish*, 393; Flat Adverb *clean*, 431; *euerychone*, 496; *nye* prep. 522; *what time as*, 543; *only*, 564.  
 Bible revision of 1611: Orthography, 145; Interjections, 200, 201, 204; *for* Prep. and Conj. 220; *more* Presentive, 235; *will* Presentive, 238; *shalbe*, 255; Strong Verbs, *graven*, *holden*, *sod*, *slang*, *strake*, *stricken*, *waxen*, 270-3; Strong Verbs become weak, *met-ed*, 275; Weak Verbs, *lift*, pret. and pt. 299; Subj. *be*, 578; *come on*, *goe to*, 584; Impersonal Verb, 588; *silverling*, 318; *cariages*, 335; *story*, 371; *affectioned*, 396; *persuasible*, 404; *alien*, 405; *magnifical*, 418; *lesser*, 422; *dayly*, 433; Adverbs formal and phrasal, 444, 455; Dative *thee*, 467; *him*, 468; *me*, 574; *his* neuter, 468, 485; *thine* and *thy*, 483; Reflexive *you*, *him*, *them*, 469; *what!* 474; *the which*, 492; Indef. Pron. *ought*, 478; *none* and *no*, 495; *came up*, 501; *from whence*, 516; *by*, 522; *of* (= by), 523; *upon*, 524; *for his sake*, 529; *to us ward*, 530; *or ever*, 533; *whether*, 537; *sith*, 542; collocation, 563.  
 Bible revision of 1881 and 1885: *palanquin*, 353; *yon*, 491; *by* (= through), 522 note; *fellow-elder*, 606 a.  
 Bilingual period, 42, 63, 84.  
 Bilingualism of English, 77.  
 Blair, Dr., 423.  
 Blank verse, 651.  
 Boethius tr. Chaucer, 398, 435.  
 Bopp, 457, 463.  
 Bosworth, Dr., 505.  
 Brachet, Auguste, 338, 349, 632.  
 Bret Harte, 612.  
 Bright, John, 580 e.  
 British language, 18, 19, 22  
 Brogue, 648.  
 Brown, John, M.D., 412.  
 Browne, Sir Thomas, 184, 501.  
 Browning, Robert, 608.  
 Brutes, language of, 247.  
 Bunyan, John, 153, 241.  
 Burns, 269, 399, 496.  
 Butler, Joseph, 362.  
 — Samuel, 174.  
  
 Cædmon, poet, 24, 136.  
 Campbell, Thomas, 215, 335.



- Cardinal vowels, 109, 122.  
 Carlyle, Thomas, 323, 396, 477, 499, 550, 601.  
 Case-endings, 378.  
 Castrén, Alexander, his Samoyed-ian Grammar, 126.  
 Caxton, William, 294, 325, 396, 534, 510, 586, 588.  
 Chaldee, 3.  
 Chalmers, Thomas, 349, 358.  
 Chapman, his Homer, 271, 395.  
 Chaucer, standard of King's English, 67; by side of Gower, 73; quoted, 93, 125; his care for orthography, 144; his accentuation, 155; his use of *er*=*ar*, 169; *oe*, 177; has no *ea*, 179; *welaway*, 200; *allas*, 201; *thyng*, 232; *theech*, 254; present indicative plural in *-n*, 264; *carf*, *cropen*, 269; rarely uses the verb *worth*, 283; the verb *thar*, 292; *konne*=know, 280; *cristendom*, 323; nouns in *-hode*, *-hede*, 326; *boy*, 328; *danger*, 336; trade designations in *-er*, 338; *corny*, 395; praised by Tennyson, 409; *queinte*, 423 c; *myn* pronoun, 483; *they*, *hir*, *hem*, 489; *which*, 492; *as*, 535; modal Preterite, 577; *ryme*, 647.  
 Chemistry, the language of, 361.  
 Childish speech, 125.  
 Chinese language, writing, 90; accident, 223; syntax, 570.  
 'Chirt,' 147.  
 Christian names, familiar abbreviations of, 373 c.  
 Christianity and languages, 13.  
 Church, R. W., 580 d.  
 Clarendon, 327; his style, 657.  
 Clarke, Mrs. Cowden, 530.  
 Classics, influence of, 359.  
 Claudius Cæsar a phonetic reformer, 186.  
 Cochín-Chinese, 462.  
 Coleridge, Samuel Taylor, 272, 294, 472, 660 a.  
 — Sir J. T., 477.  
 Collier, Jeremy, 363.  
 Collocation, 553 ff, 630.  
 Common Prayer Book, 321, 384, 564, 578.  
 Comparative Philology, 108, 456.  
 Comparison of adjectives, 421.  
 Composites, as against Derivatives, 397.  
 Compounds, 597.  
 — First order, 600.  
 — Second order, 607.  
 — Third order, 611.  
 — Reiterative, 603 a.  
 — Reduplicative, 603 b.  
 — quality of vagueness, 610.  
 Confusion, a cause of words dying out, 165.  
 Congreve, 301.  
 Conjunctions, 532.  
 Conquest, the Norman, fatal to Saxon literature, 40.  
 Consonantal transition, 2, 3.  
 Contingency, how expressed, 577.  
 Cotgrave, Randle, 331, 356, 400, 617.  
 Court English, 85, 89.  
 Court hand, 68 n.  
 Courts of Law, 65.  
 Coverdale, Myles, 165, 204, 449, 474, 524, 584.  
 Cowley, Abraham, 182, 254.  
 Cowper, poet, 183, 221, 260, 400, 409, 431, 478, 619, 628.  
 Crabbe, 398, 628.  
 Crowley, Robert, 398.  
 Cryptograph, 121.  
 Cumulate forms, 380, 381, 384, 484.  
 — phraseology, 444, 448, 591.  
 — syntax, 583.  
 Curt forms, 370.  
 Curtius, Georg, 262 n.  
 Cypher. See Cryptograph.  
 Danish Language, 'Dansk,' 393;  
 Def. Art. postpositive, 8; form of Passive Verb, 9; English words of Danish source, 59; initial *w* dropped, 167; ting, 233; skal, 137; udsagnsord excellent characterization of Verb, 259; Comparison by *more*

- and *most*, 421; Infinitive phrasal, 9, 455, 592; *slig* pronoun, 486.
- Decimal arithmetic, 230, 459.
- Declension of substantives; strong, 378; weak, 379.
- Declension of adjectives, 387.
- Deflectionization, 569.
- Denish (DENISC the historical name of the Scandinavian planted in Britain), town names in *-by*, 291; *fellow*, 316; *-ledge*, 325.
- Dentals, 4.
- Derival, 257.
- Derivatives, as against Composites, 397.
- DIALECT, American, 380, 389, 632 n.
- Anglian, 57, 87.
- Bedfordshire, 269.
- Braid Scots, 26.
- Cheshire, 336.
- Cumberland, 325.
- Devon: name of letter E, 104; sound of U, 107; *hoaz*, 111; sound of I, 116; *wonn*, 166; should, 237; Adj. slipper, 392; to-do, 455; *thee*, 470; Indicative be, 578; intonation, 648.
- Dorset; sound of F, 58, 166; specimen of thirteenth century, 58, 61; Barnes's poems, 87; Y. excrement, 131; W. excrement, 166; plurals in *-en*, 380; auxiliary do, 586.
- East Anglian, 107.
- Gloucestershire, 61, 271.
- Hampshire, 332.
- Irish, 84, 648.
- Lake District, 325, 474.
- Lancashire, 254, 380 n, 580 h.
- Leicestershire, 503.
- London, 166.
- Norfolk, 36, 380.
- Northants, 301.
- Northern, 45, 57, 87, 118, 152, 431.
- Shropshire, 271.
- Somersetshire; *wonn*, *wother*, 166; should, 236; *rid*
- Second Preterite, 271; *thou'd* and *thee'd*, 470; *till*, 525; *hadn't had*, 593; lines on a bell, 641.
- DIALECT, Welsh, 2, 3, 648.
- West Country, 61, 133, 167, 255, 334, 648.
- Westmoreland, 325.
- Yorkshire, 86, 167, 580 h.
- See *Provincialisms*.
- Dialects in general, 66, 221.
- of German, 287, 377.
- local division of, 66.
- Dickens, Charles, 172, 243, 373, 442, 448, 502, 503, 556, 580 f.
- Diez, Friedrich, 337, 423, 639.
- Differentiation, a means of enriching language, 349, 418.
- Diminutives, 376.
- 'Dim Saesoneg,' 42.
- Diphthongs, 175.
- Discord in Language, 594.
- Disraeli, Isaac, 207.
- Double-genitive, 572, 591.
- Double-meaning, 645.
- Drayton, Michael, 183.
- Dryden, John, 153, 271, 318, 422, 652.
- Dual pronouns, 466, 467.
- Dunbar, Scottish poet, 509.
- Duplicate assortment of words, 42.
- Dutch language: affinities, 17; vocalism, *nieuw*, 107; limited use of Q, 142; Strong Verbs, 261; Subst. *-schap*, 327; Diminutive *-je*, 377; Personal Pronouns, 470.
- Edgeworth, Miss, 198.
- Egyptian writing, 90, 229.
- Ellis, Alexander, 187, 190, 375 n.
- Emphasis, 586, 621, 623, 626.
- Enclitic, 196.
- Encliticism, 254.
- English language, 67; ENGLISC, 23, 29, 40, 52; 'English,' 17, 49; characteristics of, 1, 138, 262, 452, 565, 571; sibilancy of, 66, 150; provincial, 221,

- 299, 432, 484, 634; German era of, 556; influenced by Greek, 613; apology for, 613.  
 Epitaphs, 493, 543.  
 Ethical Dative, 246.  
 Exeter Song-Book, 95.  
 Explicit noun, 589.  
 — verb, 581.
- False Analogy, 382 n.  
 Familiar Names, 373.  
 Families of speech, 2, 570.  
 Family Names, pronunciation of, 183, 184, 633; etymologies, 319, 385.  
 Fifteenth Century, 160.  
 Finnish language, 126.  
 Flat adjectives, 425.  
 — adverb, 430, 432.  
 — pronoun-adverb, 500.  
 — infinitive, 569.  
 — prepositions, 521.  
 — syntax, 554.  
 Flemish language, 7.  
 Flexion, nature of, 254, 257; its relation to accent, 634; its use in verbs, 262 ff, 294, 303, 304 n; in the Infinitive, 580; in substantives, 378; in adjectives, 425 (2); in adverbs, 428, 434; in pronoun-adverbs, 515; in prepositions, 527; in syntax, 571, 574, 576; its presence in compounds, 607.  
 Flexional stage of language, 253, 287, 607.  
 Formatives, verbal, 305; nounal, (1) Saxon, 315, 388; (2) French, 329, 401; (3) Latin, 355, 411; (4) Greek, 364, 420; obscured or dropped, 315, 329, 363, 364, 411.  
 Franks, Mr., his Runic casket, 96.  
 Freeman, Edward A., 242, 473, 501, 580 c, 626.  
 Freemasons, their paraphrase of Amen, 210.  
 French language, 9; once a standard in England, 43; the language of public business, 52; of games of chance, 56; its characteristics, 427, 470, 512, 561, 581; forms, 329, 347, 350, 368, 460, 632; in documents, 69; influence, 176, 217, 354, 368, 380, 406, 455, 466, 472, 523, 539; interjections, 202, 204, 378; logicity, 596, 610; translations from, 59; French of Paris, 64; French blending with English, 80, 82; orthography, 138, 141; pronunciation, 156, 169, 170, 173; French C, 134; CH, 140; introduction of V-sound, 137; has a sort of W-sound, 167; version of Amen, 210; reflex verb, 580 h; vocalization, 177; substantive-verb, 278; verb in -iser, 311; versification, 627; contrasted with English, 157, 504, 561, 588, 590, 612; habit yielding to English, 168, 619.  
 Frisian dialect, 9.  
 Froissart, French chronicler, 332.  
 Fry, Mr. Danby, his scheme of orthography, 191.  
 Fuller, Thomas, 318, 423 c, 425 n, 590.  
 Future tense, 261, 304, 576.
- Gawin Douglas, 515.  
 Gender, 383 ff, 468.  
 Genesis and Exodus, poem of, 57.  
 Genevan Bible. See Bible.  
 Genitival phrases, 573.  
 Genitive, Double, 572, 591.  
 — Adverbial, 573.  
 German language, 'Deutsch,' 393; 'Hoch Deutsch,' 377; Neu-Hoch Deutsch,' 7; history of, 7; the S, 133; no *th*-sound, 138; the W, 167; Ding, 233, 234; schuldig, 236; verb-system like ours, 261; Person-forms, 262; ging, 277; thun, 287; Nouns in -ling, 318; -thum, 323; -heit, -keit, 326; -schaft, 327; -reich, 328; -erei, 331; Kosenamen, 373; Fem. -inn, 384; Gender, 385, 646; Adjs. in -icht, 397; morphology of Adjective, 437; of

- Adverb, 430; Numerals, 458; zweite, 460; Personal Pronouns, 470; Poss. Pronouns adjectival and substantival, 485 n; eigen, 495; ziel, 525; Prep. mit, 525; Conj. ob, 538; Syntax, 556, 561, 575, 580, b, g, 581; denkt and dünkt, 574; werden, 585; Compounds, 602; Prefix ge-, 606 a; German contrasted with English, 427, 561, 609; influence upon English, 556; literature, 655.
- Gladstone, W. E., 365, 490.
- Glanvil, Joseph, 367.
- Goethe, 423 e, 440.
- Goldsmith, Oliver, pronunciation of *fault*, 168; of *eating*, 183; Interj. *fudge*, 207; Adj. made subst. 218; *ill* subst. and adv. 219; *somethingness*, 321; *churlish*, 393; *plashy*, 395; *responsive*, 412; Flat Adj., 425.
- Good Reading, 615, 630.
- Gospels in Saxon, 29, 489, 505.
- Gothic habit contrasted with Romanesque, 588, 590.
- Gothic family of languages: its affinities, 2; its subdivisions, 7; of which broad family features are seen in the Strong Verbs, 261; in the Auxiliary Verbs, 587; and in the Diminutives, 377; and in the Comparison of Adjectives, 421; and in the Numerals, 458; and in the Personal Pronouns, 466 f; combination of Gothic and Romanic elements in English, 581; contrast of Gothic consonantism with Romanic, 638.
- Gower, poet, 67, 73, 197, 240, 264, 559.
- Grammar, what it is, 1, 211, 225.
- Gray, poet, 509, 628.
- Greek language, 2, 4; justly admired, 248; an educator of the Latin, 251; its 'modernism' as compared with Latin, 252; influence of, 311, 613; the *th-* sound, 138; Greek forms used in English, 364 ff, 382, 606 d; Gender, 387; Definite Article, 498; Reduplication in Verbs, 277; Verbs in *-ίζειν*, 310; Adverbs, 434, 445; Particles, 250; Compounds, 608; Accents, 625; the Greek of the New Testament, 197, 200, 208, 498; Hebraism in the Greek of the New Testament, 567; Modern, 257, 514, 632.
- Grimm, Jacob, his Law of Lautverschiebung, 2, 5, 10, 142; his admiration of the Strong Verbs, 2, 277; his 'Grammar,' 427; on the English pronoun *same*, 494.
- Gutturals, 4, 132, 139, 153.
- Hare, Julius, his spelling, 187.
- Harmonic permutation of vowels, 126.
- Harmony, 640, 642, 659, 660 d.
- Harris, James, 423, 490, 546.
- Havelok, the Lay of, 59.
- Hebraism, 567.
- Hebrew, 3, 386, 398, 567, 582, 643, 646; influence, 470; Def. Art., 498; Compounds, 600; conjunction 'and,' 550; interjection, 209, 210; accents, 625.
- Heliand, Oldsaxon book, 381.
- Helmholz, 637; his experiments, 109, 122.
- Hendrik Conscience, 7.
- Herbert, George, 441.
- Herrick, Robert, 606 a.
- Higden, his Polychronicon, 66.
- High Dutch, 7, 10.
- Highway, why the Queen's, 68.
- Hill, Thomas Wright, promoter of phonetics, 187.
- Hindu language, 641.
- Hindustani language, 70.
- Hooker, Richard, variation adjectival, 426; *jump*, 503; *at leastwise*, 517; *besides* prep., 527; *howbeit*, 544; his many conjunctions, 549.
- Horne Tooke, 412, 490, 546.
- Horne, Bp., 423.

- House of Commons, 355, 396, 490.  
 Hullah, John, 170.  
 Hume, Alex., grammarian, 147,  
 151, 159.  
 Huxley, T. H., 319, 418, 422, 448.  
 Hyphen, 598.
- Icelandic language, 'Islandsk,  
 393; its affinities, 9, 261; old  
 name of parliament field, 233;  
 the verbs, *búa*, *byggja*, 291;  
 Personal Pronouns, 466, 467;  
 Reflexive Pronoun, 469; versifi-  
 cation, 627.  
 Imperative Mood with *do*, 586.  
 Impersonal pronoun, 33.  
 — verb, 588.  
 Indo-European languages, 2, 3.  
 Infant speech, 245, 660.  
 Infinitive, what, 580 a.  
 — flat, 569.  
 — flexional, 580–580 h.  
 — phrasal, with *to*, 452, 592.  
 Inflections; once highly developed  
 in our own language, 14, 30,  
 378; how they affect Colloca-  
 tion, 554; now almost extinct  
 in English, 570.  
 Instrumental Case, 472, 487, 538.  
 Interrogation, syntax of, 562.  
 Irish writing, 92, 99; modulation,  
 648.  
 Irishism, 184, 304 n.  
 Isle of Man, 233.  
 Isolating languages, 570.  
 Italian language, 121, 141, 332,  
 466; 'A,' 110; adverb, 441;  
 chirt, 147; Diminutives, 376;  
 influence, 346, 408, 411; inter-  
 jection, 203; substantive-verb,  
 278; words in English, 353.
- Japanese language, 91, 204, 561.  
 Johnson, Dr., as to orthography,  
 161, 185; quoted, 356, 375, 533.  
 Jonson, Ben, 177, 181, 365.  
 Jowett, Professor, 660 c.  
 Judgment, how expressed, 258,  
 423.
- Julien, Stanislas, his Chinese Syn-  
 tax, 570 n.  
 Jutes, the nation, 18.
- K, in Swedish, 148.  
 Keats, poet, 219, 608.  
 Keble, John: poetic diction, 84, 240,  
 469, 550; symbolic *would*, 238;  
 phrasal adverb, 446; flexional  
 infinitive, 580 e; alliteration,  
 628; harmony, 660.  
 Keltic, 2, 20.  
 Kelticism, 239.  
 King's English, 67, 85, 423 c.  
 Koch, Friedrich C., *Historical  
 Grammar of the English Lan-  
 guage*, 606 a.  
 Koenig, his experiments, 109, 122.
- Labials, 4, 136.  
 Language of infancy, 245, 660.  
 Langue d'oil, 511.  
 Latimer, Hugh, 518.  
 Latin language: affinities, 2, 4,  
 234; contrasted with English,  
 30, 262, 554, 560, 567; forms  
 in English, 355; substantives  
 and adjectives, 387; influence  
 upon British, 18; upon English,  
 39, 196, 348 n, 359, 410; l-con-  
 sonant, 141; Accidence, 212;  
 symbolics, 251; particles, 251;  
 reduplicative preterites, 277; in-  
 terjections, 196, 200; substan-  
 tive-verb, 291; accentuation,  
 632; Disinutives, 377; usurp-  
 ing it over French, 410.  
 LAUTVERSCHLEBUNG, 3, 12.  
 Layamon, the poet of the 'Brut,'  
 44, 154, 208, 572.  
 Legal diction, 658.  
 Lengua d'oc, 511.  
 'Literature,' 659.  
 Liturgy, the Latin, a source of in-  
 jections, 204.  
 Local names, 25, 59, 112, 134,  
 331, 334, 389, 391, 395, 617;  
 rivers, 19, 183; oldest town-

- names, 20; pronunciation, 183, 184; in *-by*, 291; in *-ing*, 318; accent, 633.
- Logic, 594, 596, 648.
- Logical considerations, 423, 595.
- Longfellow, poet, 233, 276, 426, 620, 641.
- Lord's Prayer in Anglosaxon, 29.
- in Mæsothotic, 17.
- Low Dutch, 7, 10, 377, 469, 572.
- Lowell, James Russell, 321, 375, 448.
- Lowth, Bp., 423.
- Luther, 7, 318, 430, 469, 573, 584, 609.
- Lydgate, poet, 182.
- Lyly, John, 242.
- Macaulay, Lord, 203, 363, 381, 408.
- Maetznar, *English Grammar*, 569.
- Maundevile, 333.
- 'Meaning,' 614, 616.
- Medial consonants, 4.
- Melody, 660 b.
- Metre, 648, 651, 653.
- Middle voice, 299, 580 h.
- Milton, accentuation of *aspect*, *contést*, *contrády*, 155, 156; spelling of *licence* subst., 162; pronunciation of *Sir John*, 170; of *eat* preterite, 182; *main* adj. 217; *foughten*, 269; degenerate participles *shook*, *swummi*, 272; *mistook*, 273; Subj. *be*, 578; Flexional Infinitive, 580 b; *trip it*, 588; *news* sing. num. 381; Adj. *-ive*, 412; *nice*, 424; Adv. *ing*, 406; Condensed Relative *what*, 473; *many a*, 494; *rathe*, 502; Prep. *near*, 527; in *despight of*, 529; Compounds, 607; Alliteration, 628; *huswife*, 632 (3); his Prose, 656.
- Mittel-Hoch-Deutsch, 7.
- Mnemonic of Ringchange, 5, 10, 12.
- Modern languages, 245, 498, 519, 654.
- Modulation, 615, 630.
- Mæsothotic language, 14, 113, 291, 323; affinities, 7, 9, 11; vocalism, 109, 120; Ablaut, 125; Umlaut none, 127; the letter S, 133, 150, 378 n; verbal person-forms, 262; Verb reduplicate, 277; Noun *-asus*, 320; Adjectival Comparison, 421; Numerals, 458; adjectival, a n þ a r, 460; adverbial, 461; Personal Pronouns, 466 f, 470; collocation, 548; the Lord's Prayer, 15, 320; other specimens, 94, 459, 558.
- Monboddo, Lord, 423.
- Mon Dieu* ! French inter., 204.
- Montalembert, 68.
- Mood, Conditional, 562.
- Imperative, 586.
- More, Henry, 357.
- Mozley, J. B., 319, 320, 344, 353, 365, 416, 493, 586.
- Müller, F. Max, 188, 252, 455, 462, 465, 642.
- Music, 616, 644, 646, 660 d.
- Mute consonants, division of, 4.
- Myles Coverdale, 165, 393, 496.
- Nautical terms, 606 a.
- Negation, 504, 510, 560.
- Newman, Cardinal, 84, 366, 583.
- Nibelungen Lied, 7, 377.
- Norman Conquest, its effect on the language, 40.
- Norman-French, 41; interjection, 200.
- Norsk, 494.
- Northern English, 45, 57.
- Northumbria, 233.
- Norwegian language, 233, 393.
- Notker, 7.
- Nouns of multitude, 596.
- Nouns versus pronouns, 462.
- Numerals, the figures, 230; substantival, 460; adjectival, ib.; adverbial, 461; comparative tables, 457 f.
- Nursery Rimes, 660 a.
- Official adjective, 423.
- Oldham, John, poet, 370.
- Old High German, 'Alt-Hoch-Deutsch,' 7; Umlaut, 127; form

- of 3 pers. pl., 263; ward, 329;  
and ar, 460.
- Oldsaxon, 378 ff.
- Onomatopœia, 639 ff.
- Opprobrious epithets, 53.
- Oratory, 654, 659; juvenile, 660 a.
- Origin of Language, 660, 660 d.
- Ormulum, 44, 49, 144, 599.
- Orthography, 50, 144, 154, 161,  
185.
- Otfrid, 7.
- Owl and Nightingale, 58, 61, 254.
- Paley, William, 268, 320, 411,  
575, 586, 591.
- Palsgrave, French grammarian, 82,  
353.
- Parsing, 211.
- Participle, what, 580 a.
- Particle-Composition, 606.
- Partition of word-senses, 34.
- Passive verb, 9, 261, 295.
- Paston Letters, 280, 294, 632.
- Pearson, Bp., 545.
- Percy Ballads, 268, 377.
- Persian language, 2.
- Person-forms in Verb, 262.
- Pet Names, 373.
- Philology, what, 1; as regards dia-  
lects, 66, 221; goes deeper than  
Grammar, 211; is more con-  
cerned with sematology, 225;  
tends to give the mind sound re-  
lations towards speech, 660 c.
- Phoenician alphabet, 229.
- Phonetic alphabet, 187; spelling,  
187; printing, 188.
- Phonology, 108.
- Phrasal substantives, 590.
- adjectives, 425.
- adverbs, 445.
- pronoun-adverbs, 517.
- prepositions, 529.
- infinitive, 452, 592.
- syntax, 581.
- Picture-writing, 90.
- Piers Plowman, 65, 67, 73, 132,  
269, 460, 508.
- Pilgrim's Progress, 522.
- Pitman, Isaak, 187.
- Platt-Deutsch, 7, 17, 317.
- Ploughman's Crede, 296.
- Plural forms originating in Um-  
laut, 381.
- Poetic diction, 84, 264, 469.
- Poetry in relation to Sound, 615,  
629.
- Polysynthetic languages, 570.
- Pope, Alexander, 180, 244, 433,  
580 f. 597.
- PRÆTERITO-PRÆSENTIA, 279.
- Prepositions in lieu of termina-  
tions, 31.
- defined, 520.
- PRESENTIVE words, 227, 231, 244,  
462, 546.
- Preterite used as Participle, 271.
- Printing, its effect on orthography,  
144, 146.
- Promptorium Parvulorum, 160.
- Pronominal value, 165, 460.
- Pronouns *versus* Nouns, 462.
- Personal, 465 ff.
- 'man,' 33.
- Reflex, 469.
- Demonstrative, 471, 486.
- Interrogative, 472.
- Relative, 472.
- Indefinite, 475.
- Adjectival, 481.
- Possessive, 481.
- Possessive substantival, 484.
- Pronunciation, 260; influenced by  
'spelling, 169, 170, 185.
- Proper names, orthography of, 161.
- Provençal language, 352.
- Provincialisms: in Layamon, 45;  
in Robert of Gloucester, 61;  
sermon, 138; provincialisms  
useful as philological material,  
221; Kelticism, 239; went  
participle, 299; address, 384;  
hisn, hern, &c., 484; those,  
488; them, 'em, 489; Ought,  
514; by, 522; as, 221, 536;  
accentuation, 634. See *Dialect*.
- Psalms, New Version, 171.
- Psalter of 1539, 304 n; *tush*, 202;  
*thing*, 232; *graven* participle,  
270; *holden*, *lien*, 271; *lift* parti-

- ciple, 299; *nye* prep., 522; *what time as*, 543; *only* adj., 564.  
 Punning, the nature of, 645.
- Quantity, 616.  
 Quarles, Francis, 543.  
 Queen's English, 68, 86, 89.
- Ralegh, Sir W., 164, 169, 273.  
 Ramsay, Allan, 268, 269, 271.  
 —, Dean, 377.
- Red-Indian speech, 613, 641.  
 Reduplication in verbs, a tense-sign, 124, 277; in compounds, 603 b.
- Relative pronouns, two main sources of, 472; dispensed with in syntax, 550.
- Rhetoric, 648.  
 Rhetorical variation, 84.  
 Rhyme, 629, 647, 651.  
 Rhythm, 260, 616, 649, 654, 657, 659.
- Robert of Brunne, 345, 503.  
 Robert of Gloucester, his chronicle, 61, 201, 318, 345.
- Rolleston, George, 500, 533, 556.  
 Roman numerals, 230.
- Romanic syntax contrasted with Gothic, 588, 590.
- Romance of Alexander, 60.
- Romance or Romanesque languages: French and Latin words in the poetry of Chaucer, 76; Provençal and Spanish, 352; declension of Personal Pronouns, 466; Relative Pronouns from Interrogatives, 472; smoothness of their consonantism, 638; are the cradle of Rhyme, 647.
- Romaunt of the Rose, 336.
- Round numbers, 460.
- Runes, 93, 96, 129, 138.
- Ruskin, John, 443.
- Rustic pronunciation, 181.
- Ruthwell Cross, 96 n.
- Samoyedean language, 126.
- Sanskrit language: affinities, 2; a standard of flexional structure, 14; verbal Person-forms, 262; verbs *a s*, *b h u*, *v a s*, cognate to three elements in our verb *to be*, 252, 290, 293, 581; *a h a m*, 465; Mr. Griffith's transl. of the *Ramaydna*, 653.
- 'Saxon,' as a term, 17, 25.
- Saxon Chronicles: end with A. D. 1154, 29; quoted, 134, 237, 286, 453, 481; no hyphen to Compounds, 602 n.
- SAXON speech, 39; writing, 92; vocabulary, 32, 41; Phonology, 110 ff, 150; influenced by French, 176; orthography, 147; rarity of initial *p*, 136; etymologies, 360, 395, 602; Inflections, 31, 40, 263; of verbs, 261, 266; of substantives, 315, 378 f; of adjectives, 387, 397, 421; of adverbs, 434, 437; of numerals, 460 f; of pronouns, 466 f; 487; Syntax contrasted with French, 590; no hyphen, 602; specimens, 29, 437, 453, 458, 474, 481, 505, 523, 525, 585, 602, 607, 626.
- Saxon literature: influence of Alfred, 28; two eras of language in it, 31, 646; only a survival after the Norman Conquest, 40; highly orthographical, 146; why it looks so strange to the modern eye, 175; Gospels, 29, 489, 505.
- Saxons, a Low Dutch people, 17; colonised Britain, 18.
- Scandinavian languages: postpositive Article, 8; Passive Verb, 9; Danish words in English, 59; Subst. in *-ness* unknown, 320; few Diminutives, 377; Plurals in *-s*, 378 n; no Adverbs in *-ling*, 436 n; Icelandic and Danish Numerals, 458; vicesimal reckoning in Danish, 459; Personal Pronouns, 466 f, 470; Danish phrasal Infinitive, 592. See *Icelandic*, *Swedish*.
- Scientific terminology, 606 d.



- Scott, Sir Walter, 26, 184, 201, 239, 283, 319, 423 e. 606 a, 606 b.
- Scottish language, otherwise Scotch or 'Scots,' i. e. Scottis, 393; is Anglian tinged with Norsk, 26; Character *z* for *y* (g), 130; assoilzie, 606 b; *l* deciduous 135, conserved *ib.*, diacritic *ib.*; Orthography, quha, quhilk, &c., 151; Pronunciation of *oi* as 'eye,' 171 n; Interj. waly, 200; Strong Verbs 266 ff; assimilated, e.g. proven, 275; Preterital Presents, wittin 279, dow, dought 283; Causal verb, big, 291; Substantives; tinsall, 316; Diminutives, 377; Cumulate Plural, 380 n; kye, 381; Adjectives: pluralized, 387; slidder, 392; -some, 399; -rife, 400; Adverbs: genitival-lins, 436; Pronouns: sic, ilk, 486, 496; Prepositions: but, 220; till, 525; while, 86; Conjunctions, gin, 534; while, 86; Syntax: genitival phrase, fure-days, 573; Accentual transformation, unco, 632.
- Semitic family, 3, 641.
- Sentence, simple, 557.
- Shakspeare, his use of dialect, Welsh, 2; Northern, 86; rustic, 256; *rounding*, 94; pronunciation of 'I,' 102; of 'Rome,' 172; of 'aches,' 174; of 'reason,' 182; accentuation of 'Sir John,' 170; *contrary*, 156; *advertise*, 347; *la!* 199; *indeed!* 205; *All hayle!* 268; 'Have is have,' 214; verb out of noun, 216, 217; *but* adv. and conj. 219; versatility in Parts of Speech, 222; toying with symbolic words, 228, 238; Simile, 249; degenerate participles, 269, 270; *begnawn*, 270; *nooke-shotten*, 272; verbs in *be-*, 306; in *-ize*, 310, *christendoms*, 323; *shooen, eyne*, 380; adjs. in *-able*, 403; *-ive*, 412; *free*, 432 a; Flat Adverbs, 431; *it's*, 485; *of* redundant, 523; *along of, in spite of, for the sake of*, 529; *or ere*, 533; *why* conj. 538; *benetted round*, 559; Flat Infinitive, 569; *early dayes*, 573; *goodman, chapman*, 617; Alliteration, 627 f.
- Sharon Turner on Anglosaxon poetry, 31.
- Shelley, 270, 395.
- Shenstone, poet, 264.
- Sheridan, Thomas, 631.
- Sibbs, Richard, 320, 404, 418.
- Sibilation, English, 66, 150.
- Sidney, Sir Philip, 271, 272.
- Singular nouns formed from plurals, 381.
- Sixteenth century, 163, 164, 346.
- Skeat, Prof., 83, 606 a (n), and oft.
- Skelton, poet, 73, 438.
- Slang, 370, 374, 377, 409.
- Slavonic, 2.
- Smith, Sidney, his Definition of a Nice Person, 424.
- SOUND, 615, 631, 635, 660 a.
- Spanish language, sound of *ce, ci*, 138; Substantives, *-ado, -ada*, 352; *Ingles*, 408; *yo os digo*, 470 n; German adj. structure ridiculed, 556; form of the Future Indicative, 587.
- Spectator, The: *rid* Second Preterite, 271; *wrote* participle, 273; upon curt forms, 371; *as* conj., 536; *Telephus his*, 572; Addisonian structure, 591; style, 656.
- Speech of Animals, 247.
- Speech-part-ship, 223.
- Spelling-reform, 186; reformers, 50, 187.
- Spelling to accommodate the eye, 178.
- Spenser: *rounded*, 94; orthography, *whight, spight*, 152; *ghess*, 153; *bace desyre*, 162; Accentuation, *contradie*, 156; *Harrow and well away!* 200; Ethical Dative, 246; *ywis*, 256; Participles

- comen*, 268; *yolde*, 273; Preterites *pled*, 275; *lad*, *red*, 301; *ought* = *owed*, 284; Auxiliary *let*, 286; Substantives *borrowe*, 316; in *-hedd*, 326; *-ment*, 333; *-let*, 334; *-age*, 335; *-ure*, 344; *-ize*, 346; *fone* = *foes*, 380; Adjectives in *-le*, 389; *-en*, 391; *-y*, 395; *-ward*, 400; *-able*, 404; *quaint*, 423 c; 'angels face', 425; *groveling*, 436; *whether*, 493; *ne* = *nor*, 509; *albee*, 544; *only*, 564; *too too*, 568; *her seemd*, 574; Phrasal Infinitive, 580 e; accentual unity, 618; survival of emphasis, 625.
- Stephens, Prof., his *Runic Monuments*, 96 n.
- Stor Ting (Norway), 233.
- Stress or strong emphasis, 624.
- Strong conjugations, 261, 266.
- verbs become weak, 275, 278.
- declensions, 378.
- Subjunctive mood, 578.
- Sub-presentive words, 464.
- Substantive verb, 290.
- Surrey, the poet, 153, 168, 181, 268, 381, 392, 580.
- Swedish language, 'Svensk', 393; characteristics, 8; pronunciation of *kyrka*, 140, 148; adjectival comparison, 421.
- Sweet, Mr. H., on *p* and *ð*, 97.
- Swiss Diminutives, 377.
- Syllabarium, what, 90, 91.
- SYMBOLIC element, as against PRESENTIVE, 227 f, 462 f; illustrated, from Greek and Latin, 257 f; gradations in Symbolism, 235, 242, 464; a symbolic element present in all language, 228; the proportion of Symbolics in context, 244; relation between Flexion and symbolic words, 253; increase of symbolism in modern languages, 245, 253, 498; an eminent characteristic of modern languages, 499, 654; symbolism of verb as against symbolism of noun, 581; the distinction between Symbolic and Presentive was virtually made by Harris in *Hermes*, 546; pinnacle of symbolic phraseology, 584.
- Symbol-verb, 294, 297, 581.
- Symphytism, 254, 257.
- Syntax, 552.
- Flat, 554.
- Flexional, 571.
- Phrasal, 581.
- Synthetic and Analytic, 445.
- Tautological Compounds, 603 a.
- Taylor, Jeremy, 320, 358.
- Tennyson, Lord: *rapt*, 164; *aftermath*, 317; *mockeries*, 331; *cedarn*, 391; *melodious*, *spacious*, 409; *petitionary*, 414; *bridge by bridge*, 450; *Table Round*, 563; *were* subjunctive, 579; poetical Compounds, 607; Alliteration, 628; sustaining Rhythm, 657.
- Tense, no flexional Future in English, 261, 576; symbols of tenses, 586.
- Tenues, 4, 139.
- Terminology of Grammar, 452; of Science, 606 d.
- Teutonic, 16.
- Thing-völlr (Iceland), 233.
- Thirlwall, Connop, his reformed spelling, 187.
- Tillotson, John, 469.
- Tooke, Horne, 257.
- Transition of Consonants, 2.
- Transition-period of English, 43.
- Trench, Abp., 41, 358, 400.
- Trevisa, John, 64, 318.
- Trimmer, Mrs., 580 f, 595.
- Turberville, 347.
- Tylof, Dr., on interjections, 208.
- Tyndale, New Testament, *won* = *one*, 166; *gnew*, 270; *a man* pronoun, 475.
- Tynwald (Isle of Man), 233.
- Ulphilas. See *Masogothic*.
- UMLAUT, 126; English examples

- of, 127; survival of, 128, 383;  
 plural forms with, 381.  
 Unsymbolic speech, 245.
- Variation, adverbial, 433, 455.  
 — phrasal, 590.  
 — substantival, 84.
- Vaughan, Henry, 320.
- Veiled speech, 547.
- Verb, what, 258 f.  
 — Person-forms of, 262, 265.  
 — Impersonal, 588.  
 — Strong, 261, 266.  
 — Preterpresent, 279 ff.  
 — Weak, 298.  
 — Reflexive, 588.
- Verb-making, 305.
- Verse, 647.
- Versification, Gothic and Romanesque, 629.
- Villon, French poet, 169.
- Vocabulary, how affected by the Norman Conquest, 41.
- Voice, mechanism of the, 122.
- Vowels, three cardinal, 109, 122;  
 elementary, 120; frequency of, 121; permutation of vowels, 126.
- Wallace, A. R., on the verb 'to be,' 279; record of conversation in the Malay Archipelago, 660 c.
- Wallachia, 7.
- Wallachian language, 592.
- Watling Street, 18.
- Watts, Dr., rhyme to *sea*, 183.
- Weak conjugation, 98 ff.  
 — declensions, 379.
- Webster, Noah, 187.
- Wedgwood, Josiah, *trea*, 183.
- Wedgwood, Hensleigh, onomatopoeia, 642.
- Welsh language, 'WYLSG,' 22; its own name is 'Cymraeg,' 22; represents the ancient British, 18; calls the English language 'Saesoneg,' 42, 514; its part in English place-names, 20; consonantal appearance of its orthography, 115; the sound of *ch*, 132; of *th*, 138; *pob* *ddim*, 514; collocation of parts in making Compounds, 600; specimen of Welsh, 20.
- Wessex, its part in the promotion of culture, 27.
- West-Welsh language, its traces survive in Devonian tones, 648.
- Whitby, the home of Cædmon, 25.
- Wiclif, *up-se-down*, 517. See *Bible translations*.
- Willis, Prof., on the mechanism of the voice, 122.
- Word-painting, 654.
- Wordsworth, William; ambidextral adjective, 84; his rhymes to *are*, 173; Interj. *Oh!* 196; Adj. *grotesque*, 407; *obstreperous*, 409; *speculative*, 412; the subtlety of his Prepositions, 562 n; Flat constructions, 565; Alliteration, 626; open verse-endings, 651.
- Writing, alphabetic, its origin, 90; its phonetic nature, 186; the analogy which it bears to Symbolism in language, 230.
- Yankee diction, 375.
- 'Yon-strif,' term proposed for an alternating movement in Syntax, 561.
- Young, Edward, poet, 218.
- Zincke, F. Barham: *hub* American, 372; his record of Flat Adverb heard in America, 430.

# INDEX III.

THE aim of this Third Index is to enable the student readily to bring under his eye some characteristic specimens of any period of the English Language. It makes no attempt at completeness as an Index of Quotations. The abbreviation Sc. indicates Scottish. Figures in larger type indicate longer pieces. The References are to the Sections.

	<i>Poetry.</i>	<i>Prose.</i>
Mæsgothic of the . . . . .		15, 94, 461, 477 n.
Fourth Century:		
English of the Eighth Century:	34, 474.	
— of the Ninth Century:	. . . . .	27, 134.
— of the Tenth Century:	95, 585, 626 . . .	20, 31, 36, 37, 489, 505, 575, 602.
— of the Eleventh Century:	. . . . .	33.
— of the Twelfth Century:	46, 47, 48, 208, 518, 572.	324, 481.
— of the Thirteenth Century:	49, 50, 51, 57, 58, 62, 69, 93, 318, 345, 599.	69, 398.
— of the Fourteenth Century:	53, 56, 65, 73, 74, 76, 78, 80, 81, 84, 125, 144, 197, 201, 217 Sc., 232, 240, 264, 336, 393, 423 c, 489, 492, 503, 508, 525, 535, 543, 559, 577.	280, 318, 333, 380, 398, 435, 475, 483.
— of the Fifteenth Century:	71, 86 Sc., 94, 217 Sc., 206, 438, 447, 586, 611.	71, 280, 325, 332, 473, 488, 496, 543, 573, 586, 588.
— of the Sixteenth Century:	79, 152, 153, 156, 171, 181, 275, 284, 326, 347, 381, 398, 400, 404, 423 c, 493, 509, 544, 564, 580, 618.	130 Sc., 147 Sc., 151 Sc., 159 Sc., 194, 219, 242, 337, 347, 383, 489, 503, 522, 524, 527, 544, 572, 580 g.
English of the Seventeenth Century:	102, 153, 155, 249, 254, 347, 370, 380, 393, 422, 424, 431, 436, 485, 491, 525, 538, 543, 606 a, 652.	145, 228, 241, 320, 349, 367, 404, 418, 497, 507, 517, 522, 523, 524, 542, 578, 586, 590.

	<i>Poetry.</i>	<i>Prose.</i>
English of the Eighteenth Century:	168, 183, 219, 235, '264, '527, 580 c, 580 f, 597.	304, 356, 364, 371, 393, 423 d, 423 e, 469, 533, 545, 591, 656.
— of the Nineteenth Century:	84, 166, 219, 233, 364, 375, 377, 395, 399, 409, 450, 545, 565, 579, 608, 651, 652, 657.	83, 203, 236, 239, 244, 245, 248, 289, 292, 308, 319, 330, 344, 349, 358, 360, 365, 372, 396, 407, 408, 411, 418, 423 c, 423 f, 443, 448, 473, 477, 490, 502, 522, 537, 556, 565, 572, 580 c d e, 594, 598, 601, 631, 655, 659, 660 c.

## CORRIGENDA.

- Page 116, line 11, *for* mæderu *read* mæddre  
 150, „ 16, *for* Hwâm *read* Hwam\*  
 150, „ 29, *for* qha *read* quha  
 191, „ 29, *for* motions *read* emotions  
 192, „ 30, *for* the second *alight* *read* *alike*  
 250, „ 28, *for* no *read* ne  
 268, „ 2, *for* elk *read* welk  
 297, „ 17, *for* ad *read* lad  
 301, „ 17, *for* beset *read* besot  
 309, „ 2, *for* hæglo *read* hægel  
 310, „ 3, *for* ps . . . sp; spe : *read* sp . . . ps, pse  
 319, „ 13, *for* Rîc *read* RîCE  
 319, „ 14, *for* CYNERÎC *read* CYNERÎCE  
 351, „ 12, *for* inconoclast *read* iconoclast  
 377, last line, *for* elemen *read* elmen  
 379, „ 9, *for* fæger *read* fæger  
 481, foot; *yes* and *yea* have got transposed  
 498, last line but one, *for* olkovðe *read* olkónðe  
 587, top line, *for* 606 c *read* 606 d

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